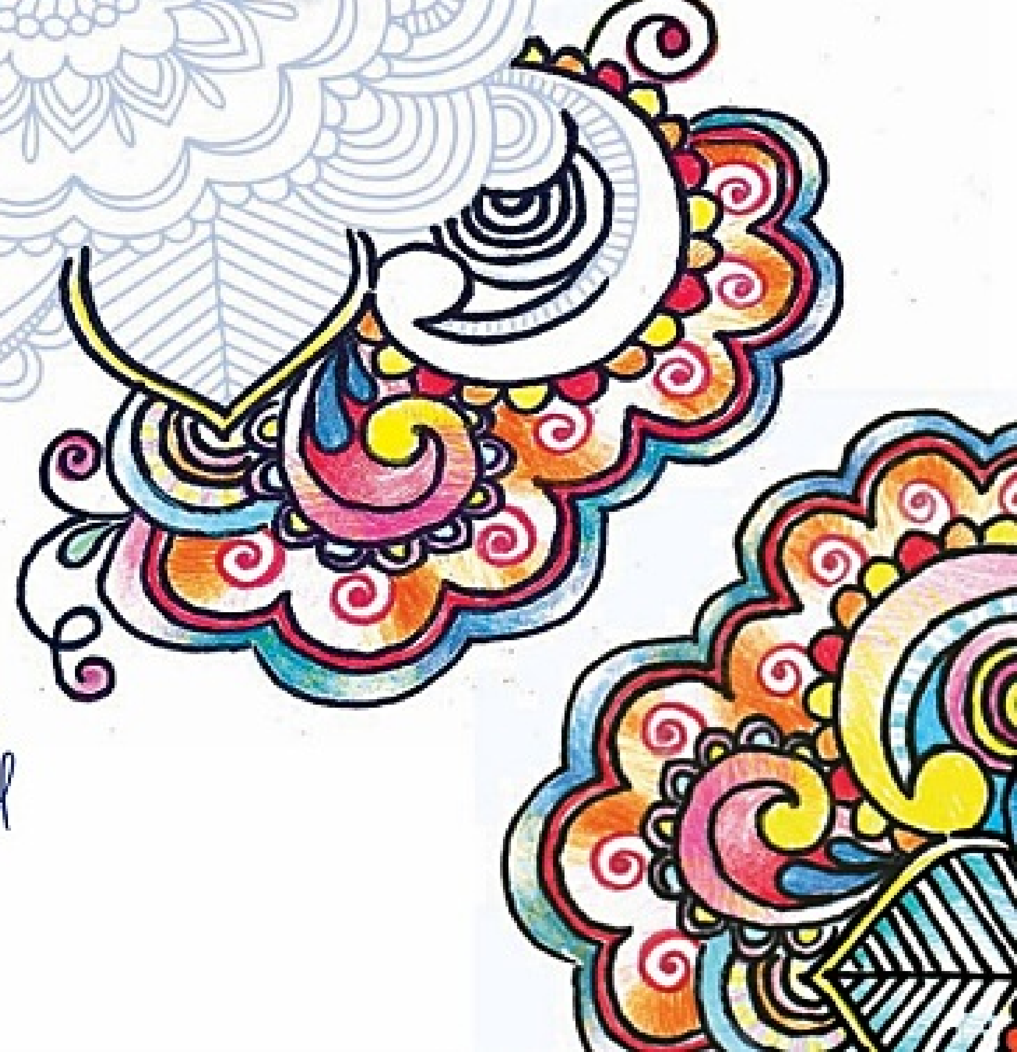
Discover your Inner Artist

The Art of the Doodle

Eleanor Kwei



Includes Instructional Book and Guided Journal

A Guide to Doodling

Eleanor Kwei

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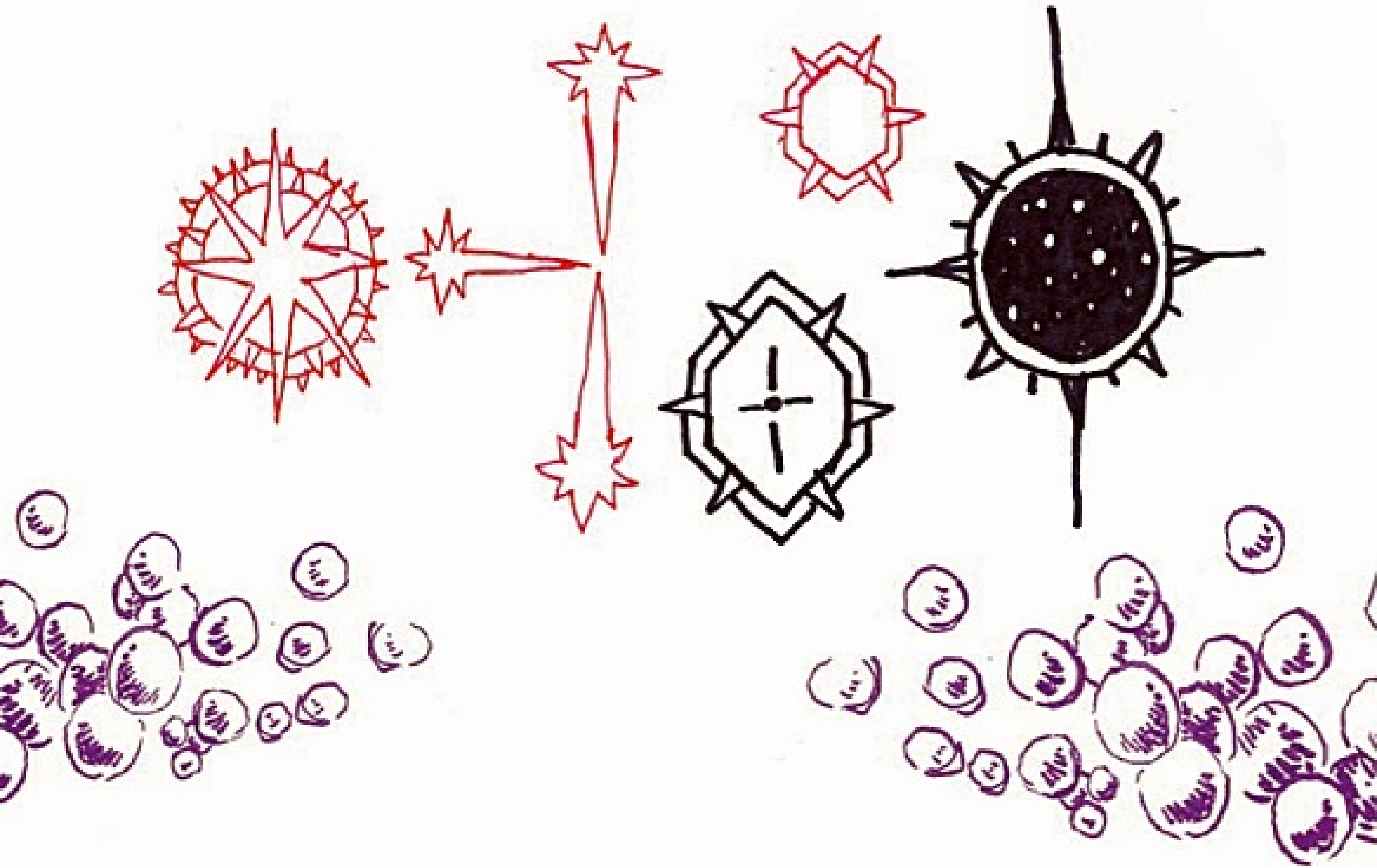
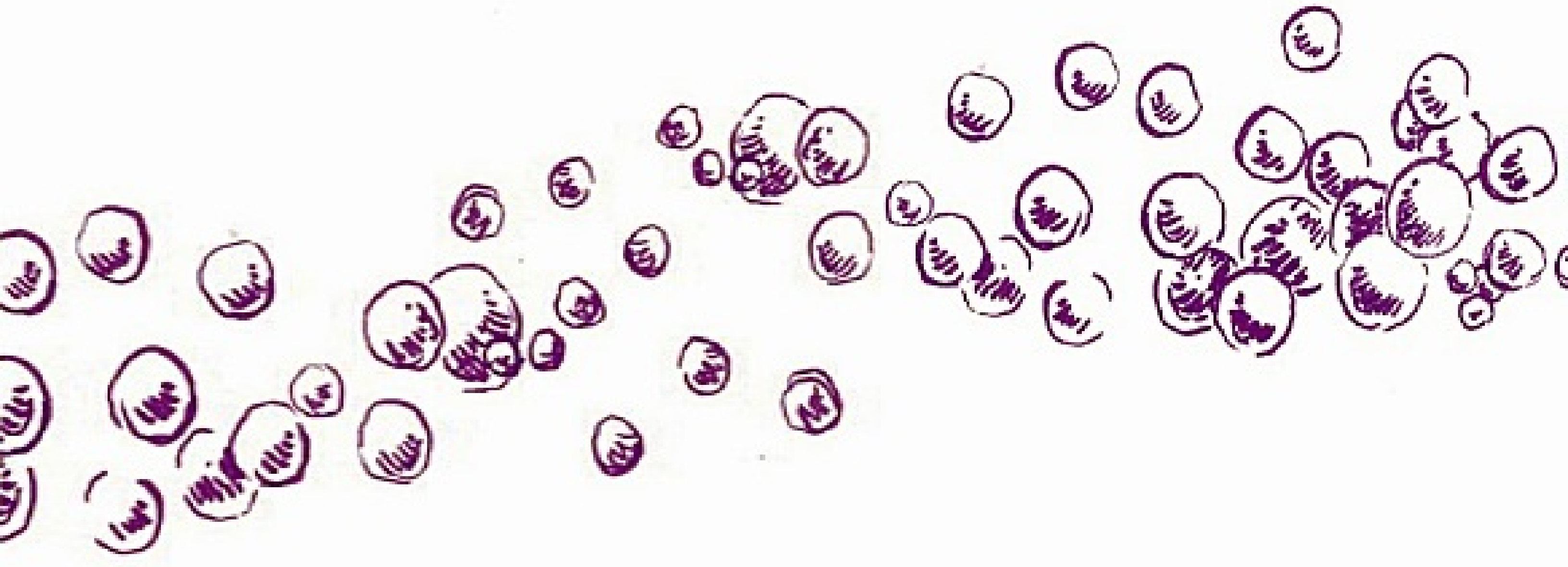
Turning Doodles into Art

Many people doodle—while on the phone, attending classes or meetings, or just sitting around waiting, with a pen in hand, scrap paper nearby. It seems that most people doodle while they're confined to one spot, engaged in a conversation or attending a lecture, and they're in a relaxed state, allowing a part of their mind to wander while talking or listening. Doodling is not a thinking activity but a spontaneous one, subliminal, personal, and ultimately revealing.



If you've ever seen your friends or coworkers doodling, you might have noticed that people doodle the same types of things—lines, words, stick figures, geometric shapes—but have distinct, instantly recognizable styles. The specific images can be telling, like habits, semiconsciously expressing the doodler's experiences and wishes.

What if you could harness your doodles—that very personal visual language—and gently expand and develop them into artistic showpieces? The following chapters will introduce you to a broad image vocabulary. If you are already a doodler, start with what you've always done. If you are not a doodler, try some of the exercises that interest you on practice paper. When you begin to feel more comfortable, attempt some of the exercises in the accompanying *Doodle Journal*, where easy-to-follow prompts will help ease you into filling a given space with doodles.



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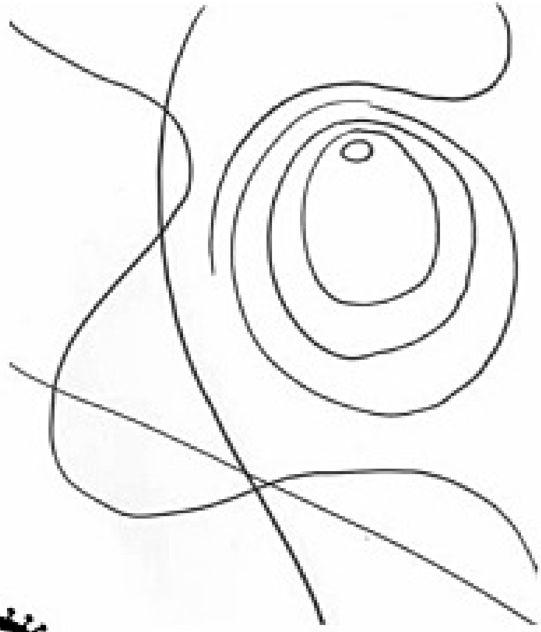
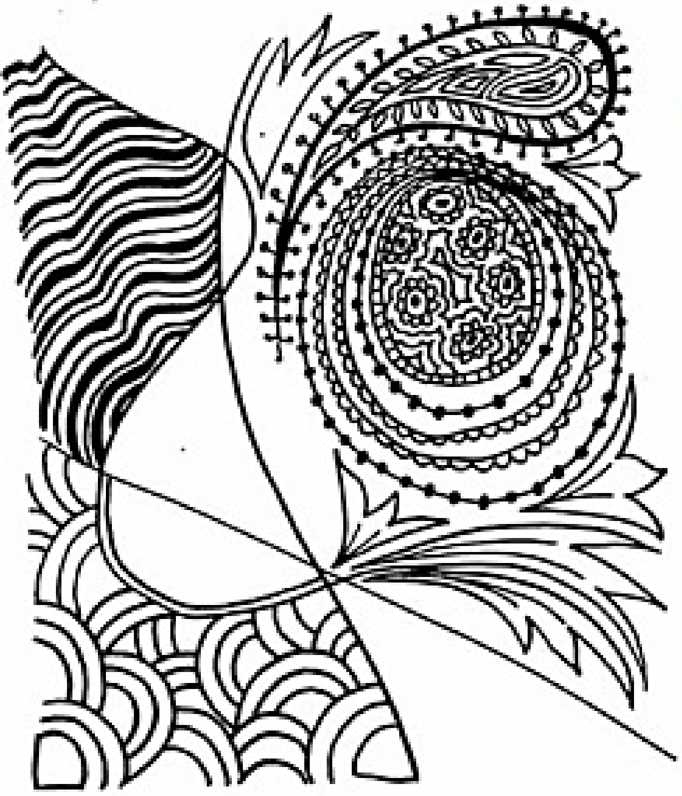


The objective of this guide and the exercises in the *Doodle Journal* are to enable you to develop a broader art vocabulary. Then you will be free to incorporate your own sources of inspiration in your own unique style and express yourself creatively through doodles, anywhere, anytime. Even simple shapes can turn into the most elaborate doodles.



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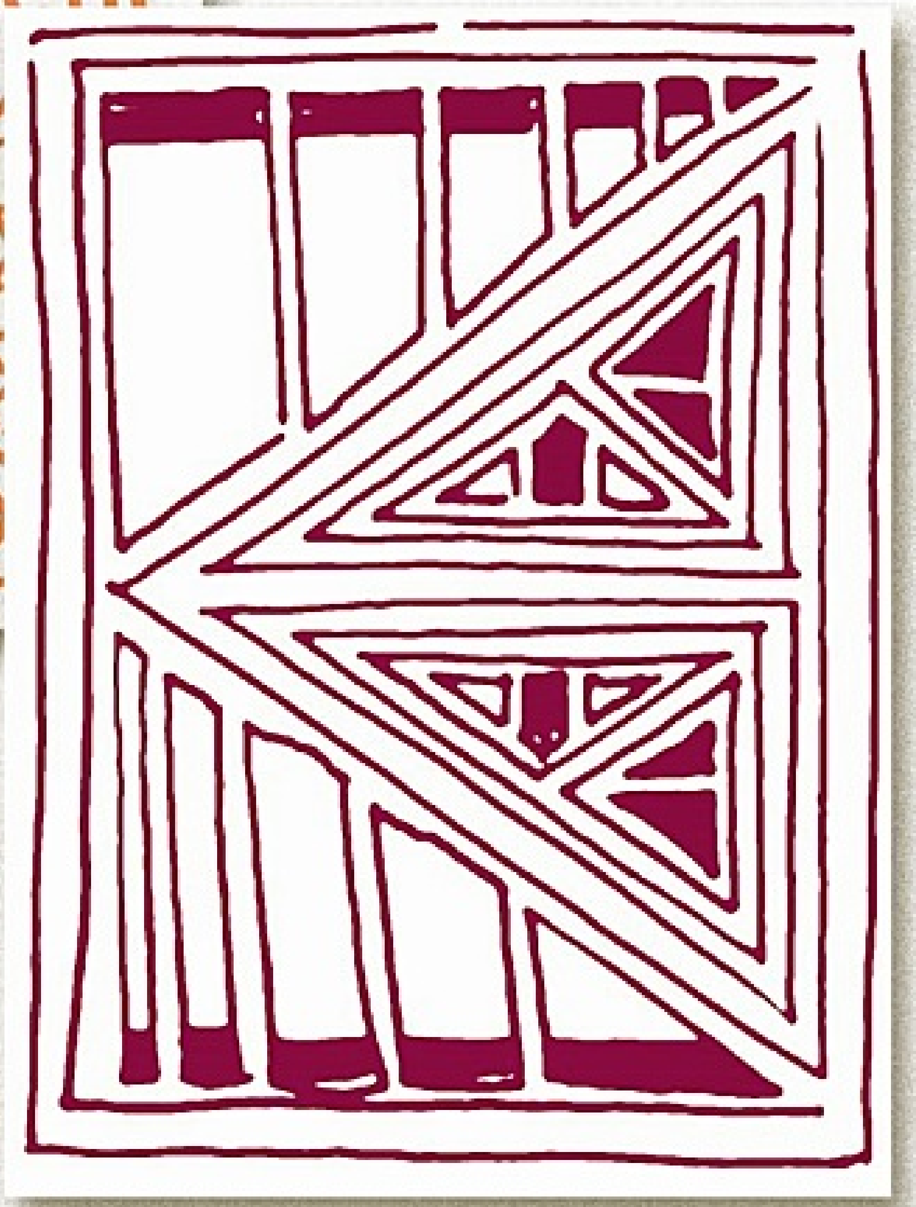
Does Doodling Help with Concentration?

Some people think doodling helps with concentration by providing a focus for the eyes and hands while the mind absorbs information. According to left-brain/right-brain theorists, the two sides of the brain often work together to help us cope or handle problems. Doodling is very much an activity of the right brain (in the moment, intuitive, instinctive, creative, musical, recognizing faces and patterns). The function, however, may be to aid the left brain (linear, methodical, analytical, logical, reasoning, thinking in language) in processing information.

Right-brain doodling (drawing spontaneously, filling a space without a plan)

Left-brain doodling (planning, measuring, dividing, considering ratios)

Right-brain doodling



Left-brain doodling

Chapter 1

Just Making Marks

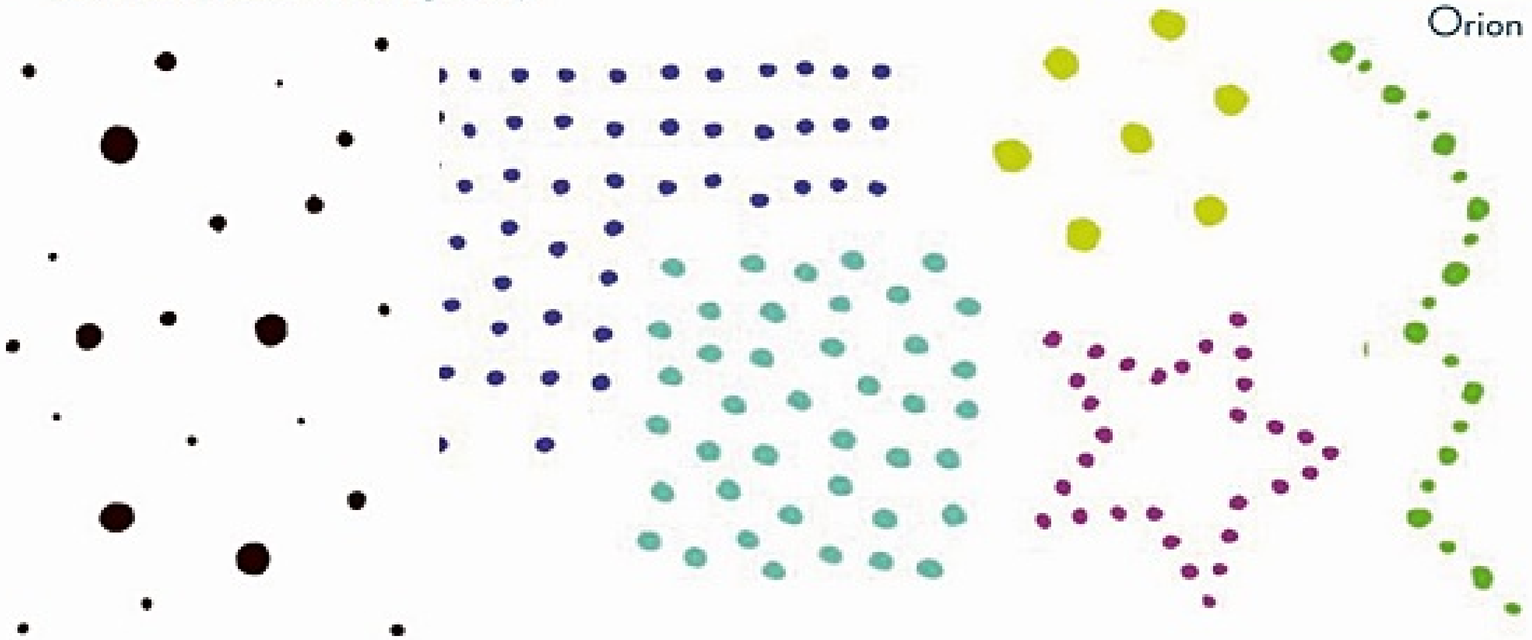
Minimalist Art

Dots

In this chapter, you'll discover how the most basic marks can hold their own in sophistication and beauty. Start with simple dots. Well-placed abstract dot arrangements are often seen in sophisticated minimalist art, but there is nothing new about the appreciation of working with dots. Five thousand years ago, the Greeks grouped bright dots together to identify constellations in the night sky.

Ursa Major

Orion



Cover a small area with dots. Dotting quickly often leaves tiny "tails" that keep the dots from looking clean. So if you want to make dots that are neat, take your time and place them deliberately on the paper. Consider mixing sizes and varying spacing. Then take your dots to the next stage by using colored markers. Different size markers will create a range of dot sizes. Up close, dots looks like dots.

It's hard not to associate colored dots with the French Impressionist Georges Seurat (1859–1891). His scientifically based pointillism technique involved juxtaposing dots to create a painting.

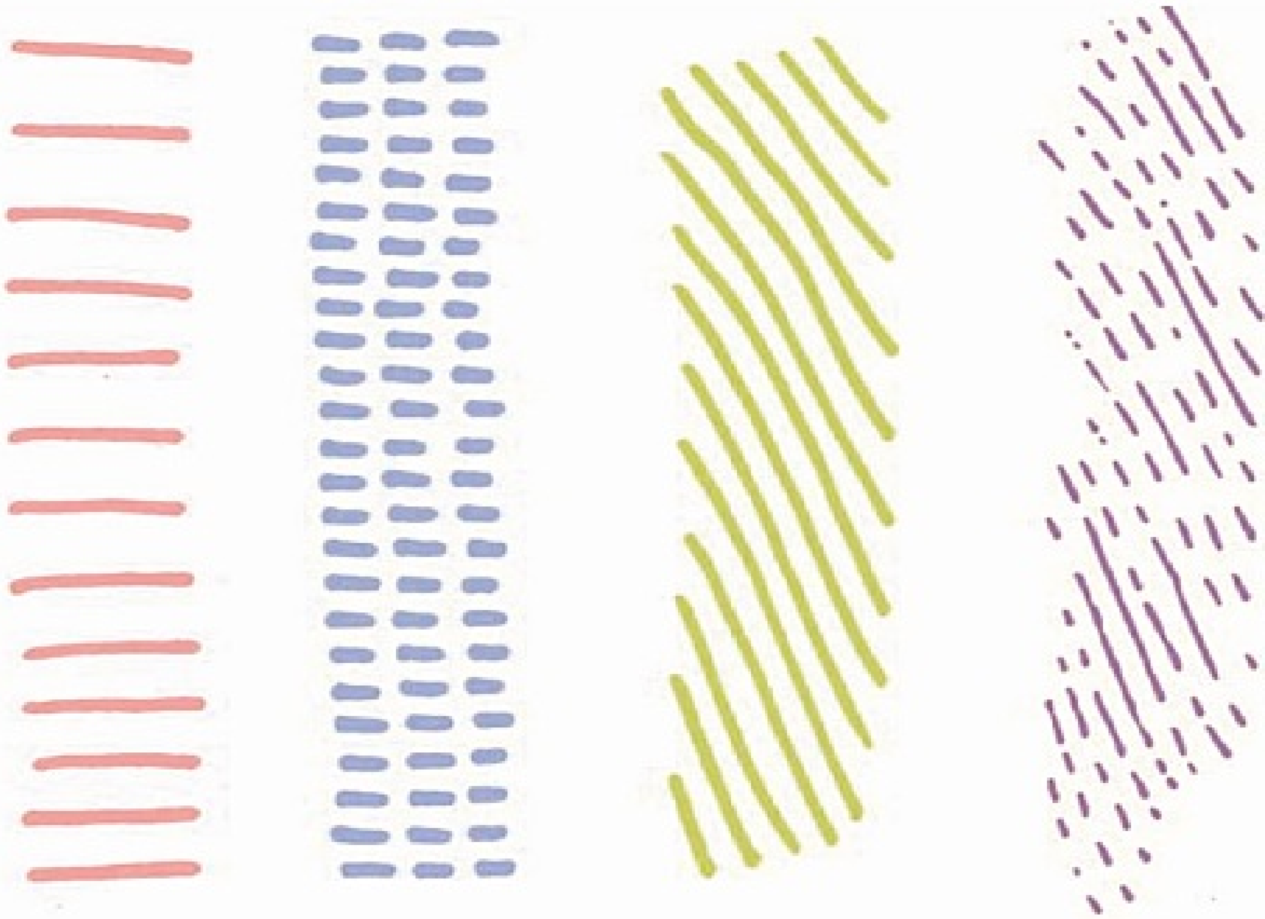
Seurat placed dots of pure color close to each other in measured ratios, allowing viewers to visually mix the colors on the canvas. If you look at a Seurat painting close up, it looks like a jumble of dots. But when you stand at a distance, the dots come together to form a cohesive image.

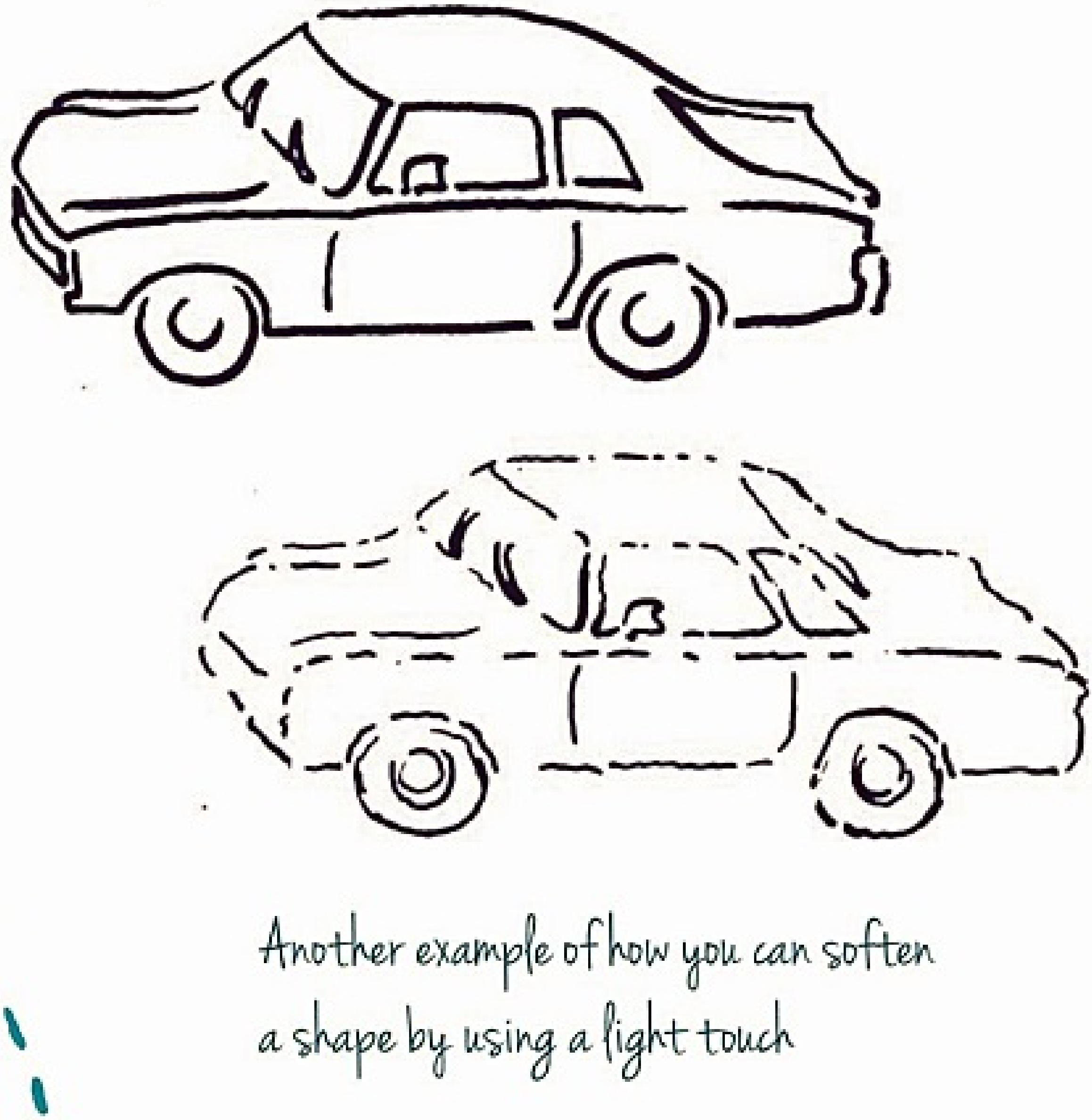
The leaf (above) was painted in the pointillist style. The smaller image is a detail showing the individual dots. Painting like this takes patience, but the subtly beautiful results will be worth your while.

Lines

Lines define structure and direct the eyes toward focal points. There is a definitive quality about lines, including curved ones, but drawn lines can depict even the organic forms found in nature. One way to have lines be more natural and forgiving is to soften them or use broken lines. If you're having trouble drawing freely, try loosening your grip on the pen and relaxing (but not bending) your wrist. The pen tip should barely touch the paper.

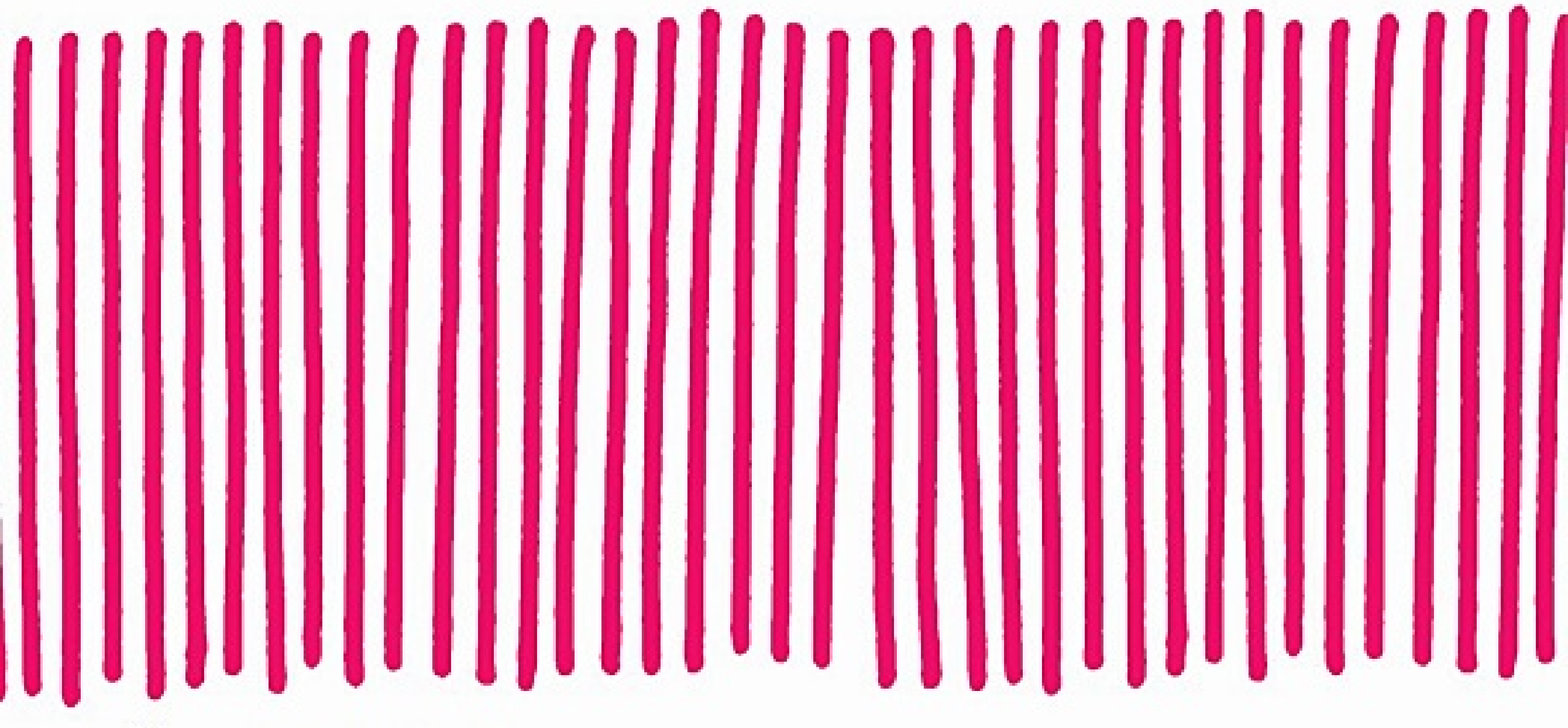
Most architects can draw very straight lines freehand, and anyone can draw a line that's pretty straight. But be warned: if you want to draw a *perfectly* straight line freehand, it will take lots of practice!

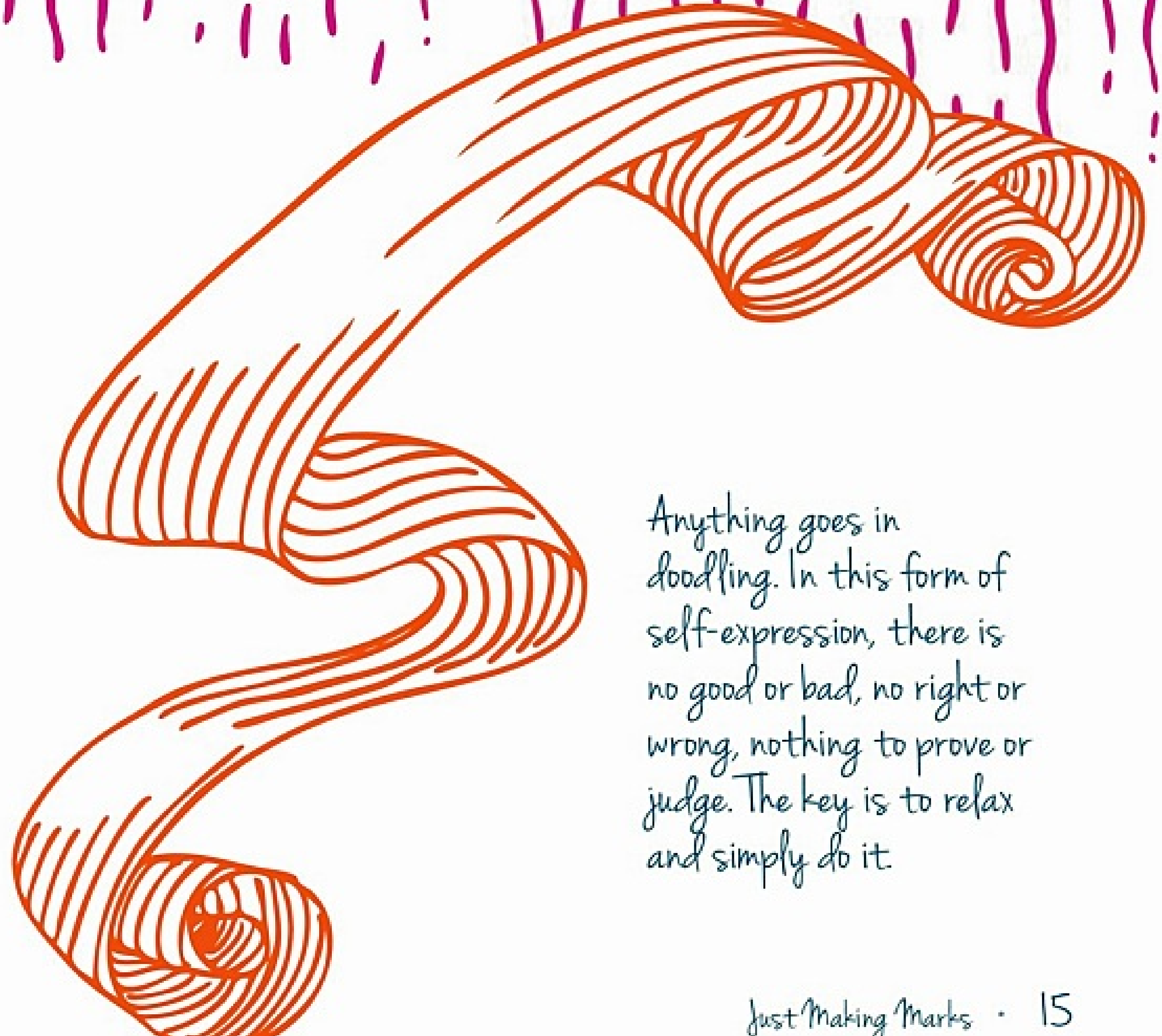




Another example of how you can soften
a shape by using a light touch

Stripes (Parallel Lines)

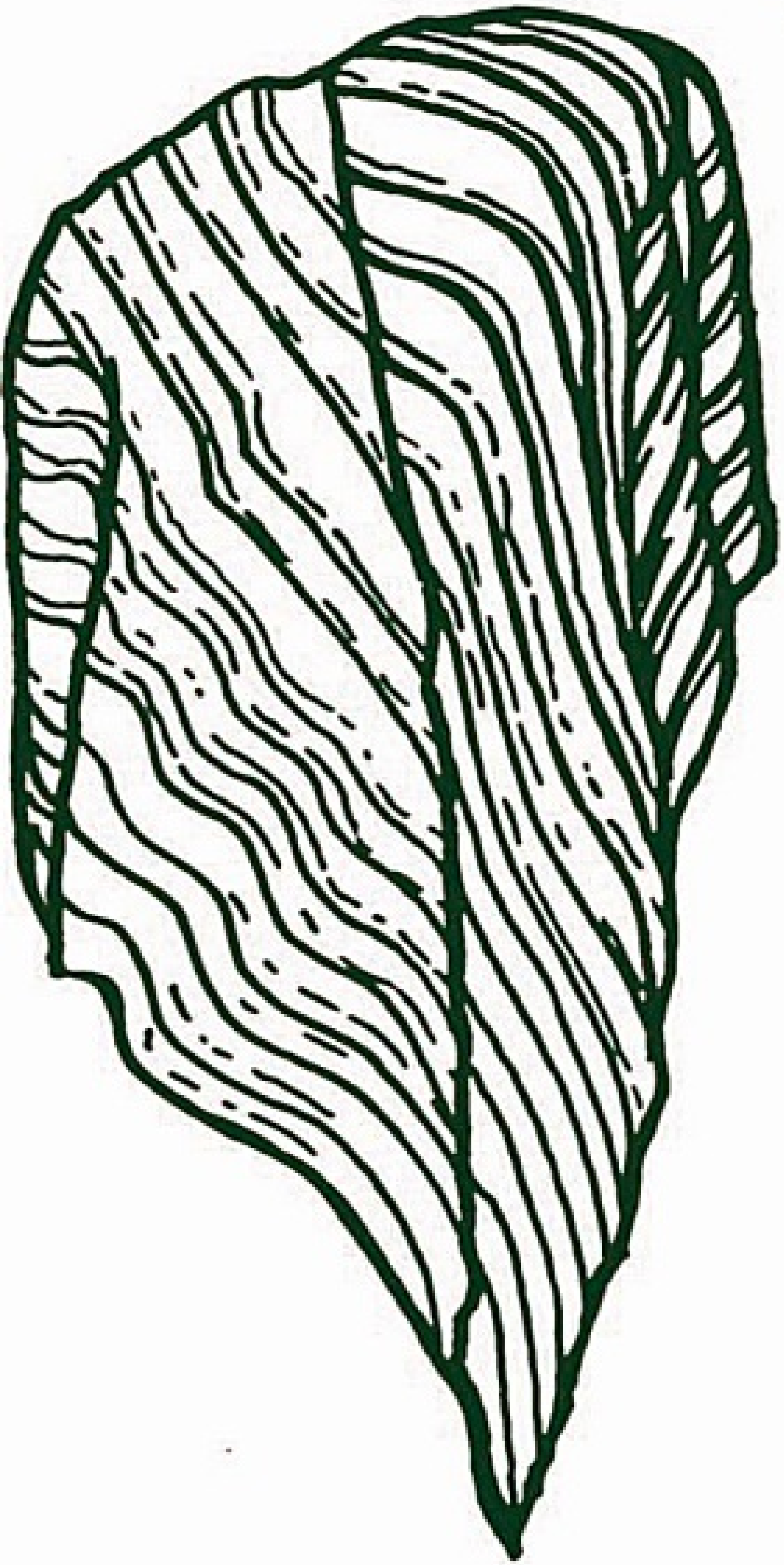


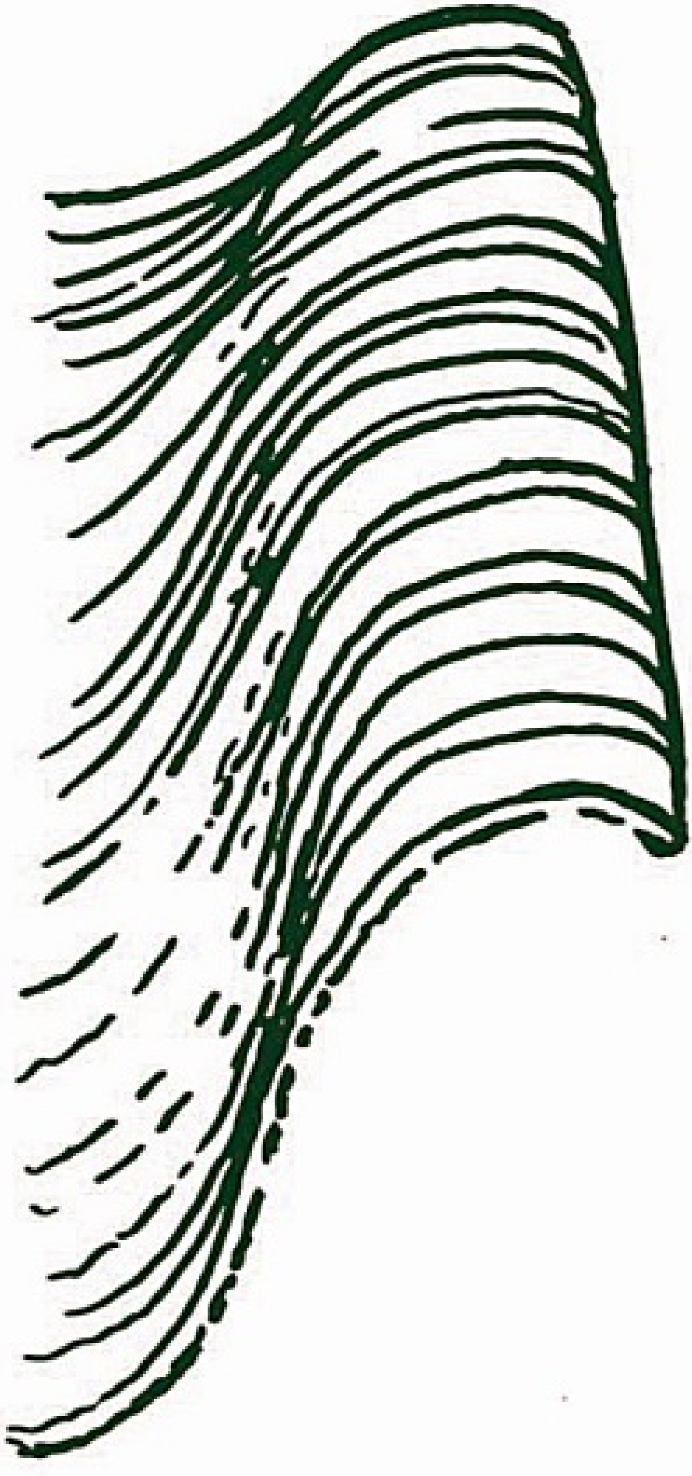


Anything goes in doodling. In this form of self-expression, there is no good or bad, no right or wrong, nothing to prove or judge. The key is to relax and simply do it.

Extra Credit

An interesting effect can be achieved by making your parallel lines flow over forms, as in a striped fabric draped over an object.





Curvy Lines

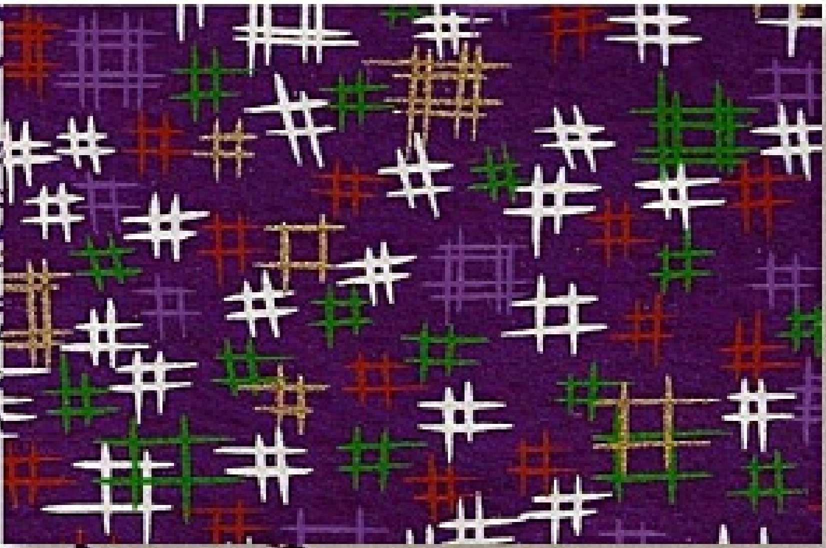
Humans are naturally drawn to curves. Observe the curved lines you see on the human body, in nature, and in objects around you. Practice moving your wrist to draw small curved lines. To draw large, sweeping curves, move your whole arm.

A rendering after Henri Matisse's *Dancers*

To create shapes and patterns, make your curvy lines intersect.

Becoming comfortable with drawing smooth, curvy lines enables you to depict many effects of nature, such as clouds in the sky, blowing wind or flowing water, or the curved lines of grass and leaves.

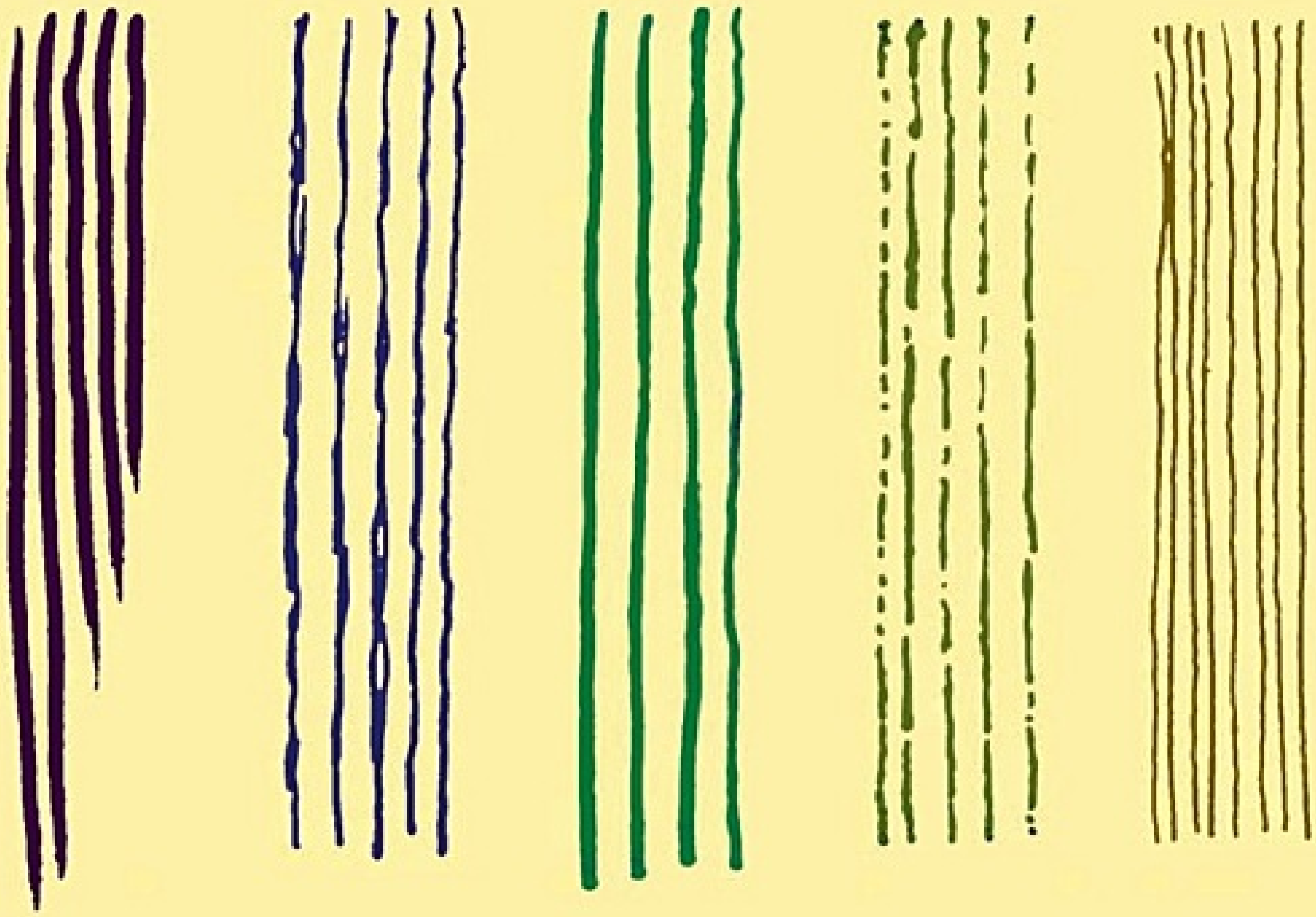
Xs, Os, and Number Signs



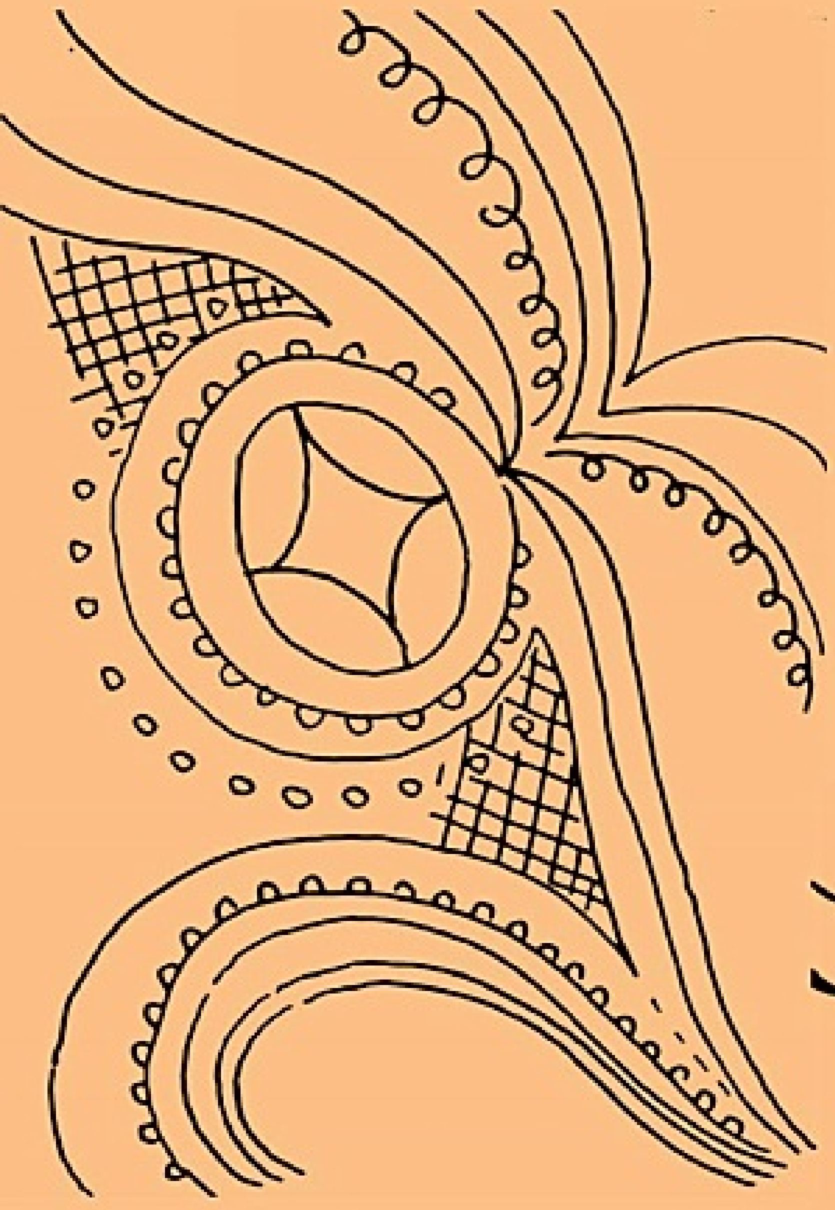
Use simple Xs, Os, and number signs to create interesting patterns—or even playful pictures, like the birthday cake shown here.

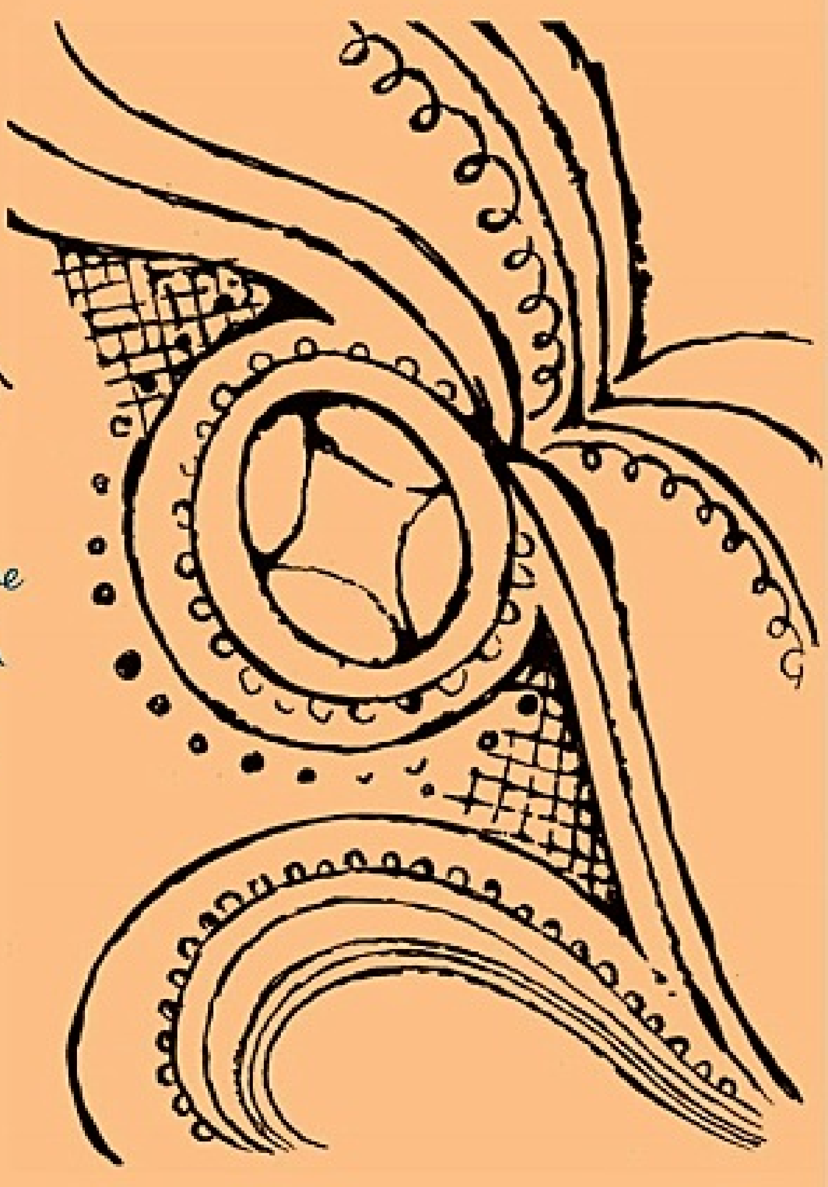
Line Quality

Line quality, just like handwriting, expresses personality. Before modern smooth-flowing ballpoint pens and felt markers, writers and artists had to use quill or fountain pens that had to be refilled by constantly dipping them into inkwells. Both the quill and fountain pen nibs were split, and therefore expandable. With downward pressure, you could vary the width of the pen strokes, creating calligraphy or beautiful writing, full of character. Tiny inadvertent flicks of the pen nibs also created accidental marks that often added to the character of a person's written words or drawings. Today, writing and drawing instruments are nearly foolproof, but we still create little embellishments, whether deliberately or unconsciously.



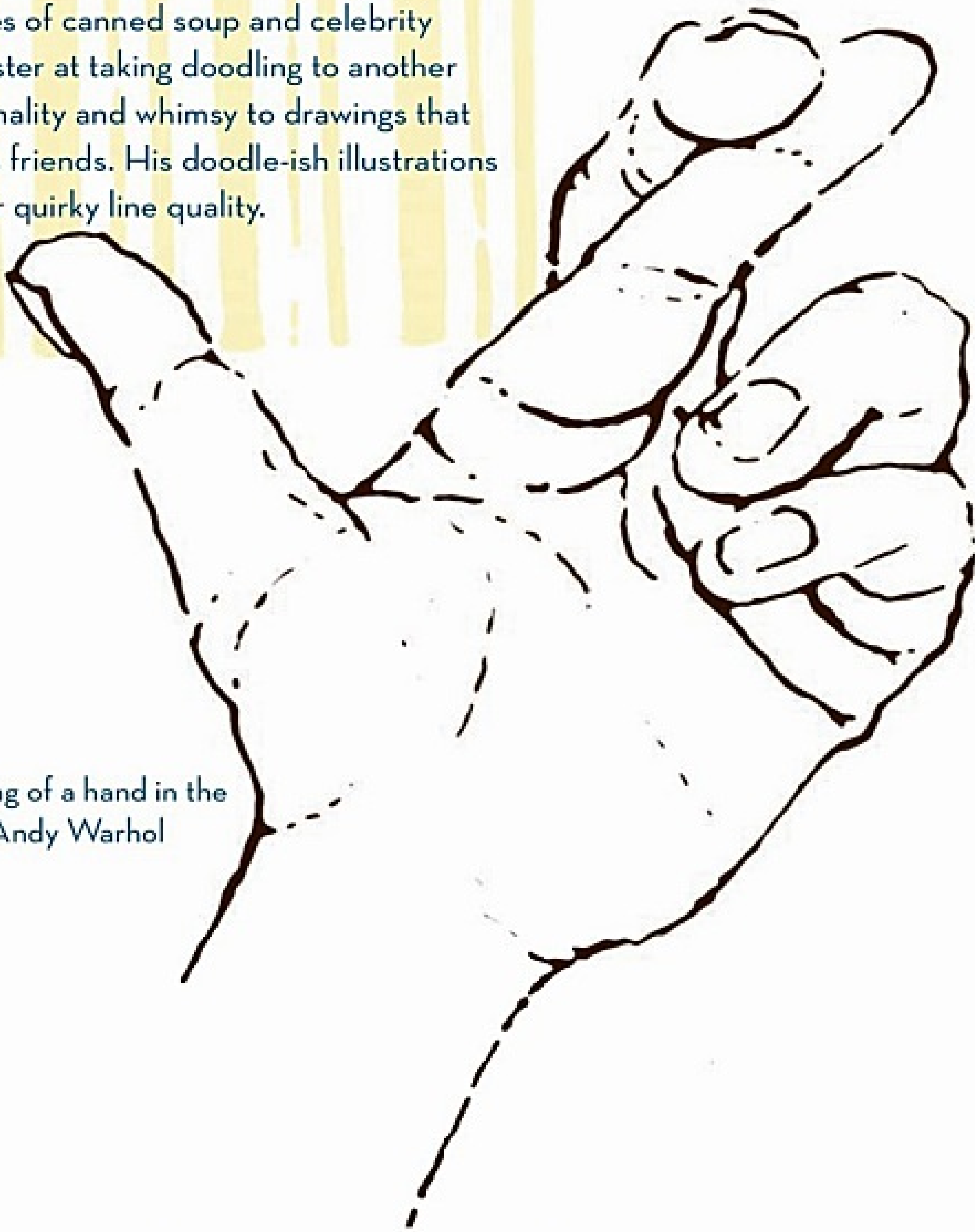
Showing personality, left to right: fluid and confident, quirky and jittery, cautious and rigid, hesitant and broken, thin and delicate





Two images with the same subject matter but with different line quality

Pop-artist Andy Warhol (1928–1987), famous for his silk-screened images of canned soup and celebrity portraits, was a master at taking doodling to another level, adding personality and whimsy to drawings that he often gave to his friends. His doodle-ish illustrations are famous for their quirky line quality.

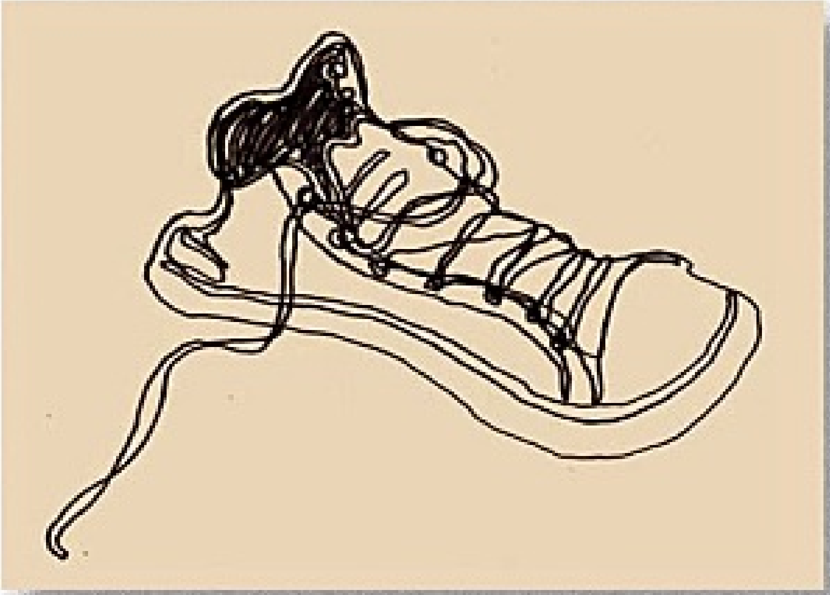


A drawing of a hand in the style of Andy Warhol

Warhol first used pen and ink to draw on a nonabsorbent surface. He then used tape to hinge a sheet of watercolor or other absorbent paper onto the surface. Next, he carefully folded the absorbent paper onto the still-wet ink, thus making a "print." When he lifted the hinged paper, his carefully planned and accurately drawn shapes were slightly blotted, giving them a casual, spontaneous look.

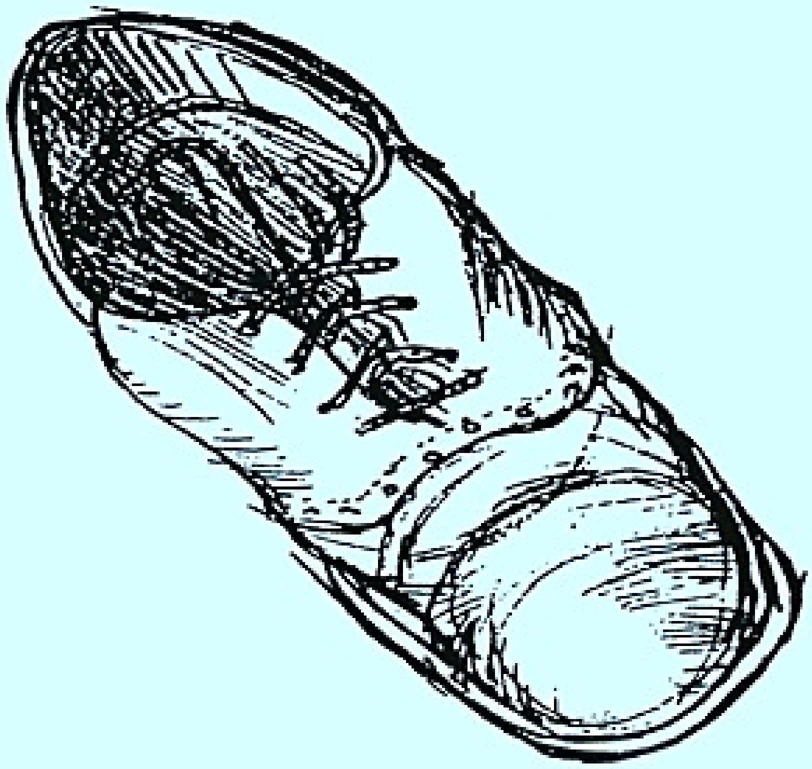
Extra Credit

BLIND CONTOUR DRAWING



An essential lesson in all art and drawing courses is on contour drawing. Students are instructed to keep their eyes on the subject and outline its contours without looking at the drawing or letting the pencil tip leave the paper until the entire shape has been rendered. The purpose of this exercise is to train observational skills and increase the ability to focus on the object and edit unnecessary details. Contour drawing is challenging because it blocks the left brain's impulse to check for accuracy.

The end result of the exercise doesn't matter. What is important is learning how to make the hand draw what the eyes are seeing. From time to time, the line will wander across the form and back out again, capturing little details along the way. That's okay, as long the eyes remain on the subject and not on the paper. Try it! Remember: avoid lifting the pencil from the paper so that the line is continuous—and most importantly, don't peek!



An old shoe is a favorite subject for contour drawing because of its challenging shape and irregular contours.

Values and Shading: Light and Shadow in 3D Forms

Values are gradations of light and dark. Look at the two pencil renderings of the teapot (below). In the left-hand drawing, a narrower value range shows little contrast, as if you were looking at the teapot through a mist or in low light, resulting in a quieter, more atmospheric mood. The teapot on the right has a fuller value range, making it pop more, as if seen in bright light. The eye is drawn more quickly to images drawn in high contrast.

Narrow range of values: about 1 to 4

Full range of values: 1 to 10

Value Scale

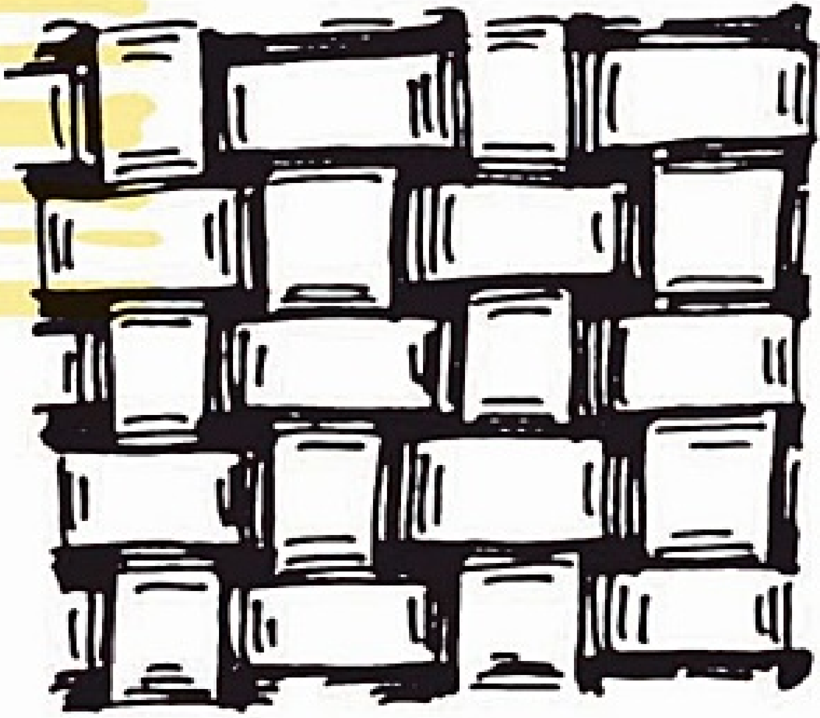
1 2 3 4 5 6 7 8 9 10
Lightest
Darkest

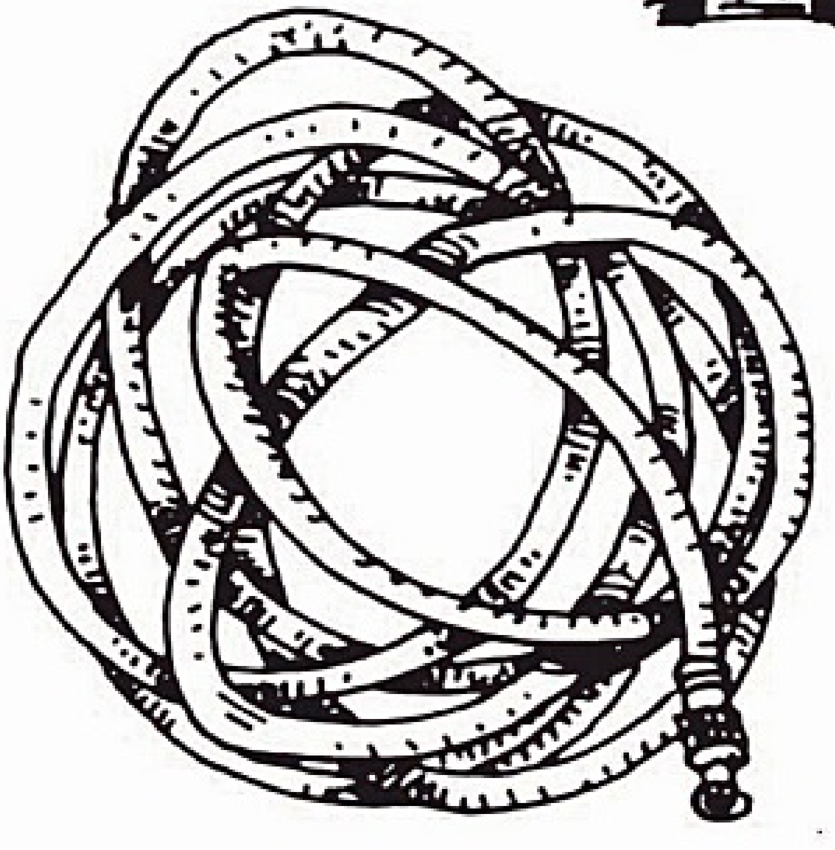
core shadow
light, from light source
reflected light from table
shadow

Extra Credit

RENDERING WEAVING

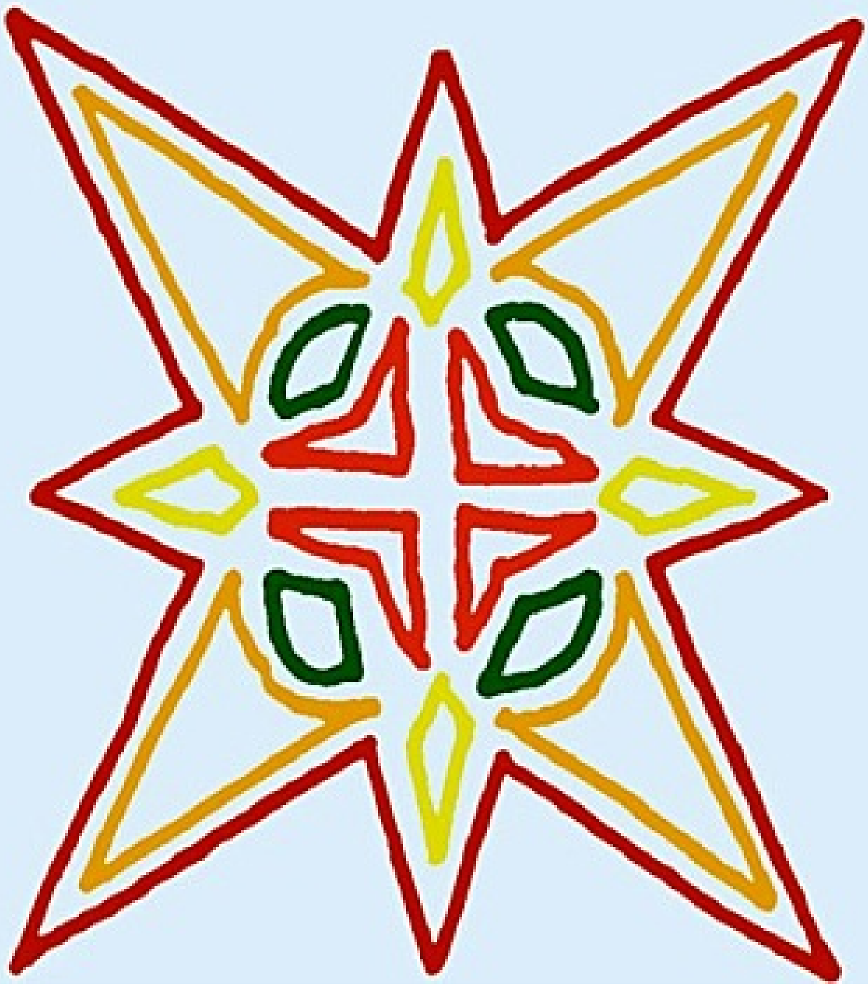
Feel like zoning out and taking a mental break? Practice drawing a "rope pile" (below) or basket-weave pattern (right). Use a pencil first, then go over your sketch with markers or a pen.



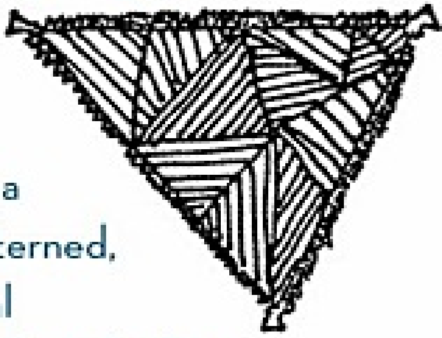


Chapter 2

Abstract Geometrics



Geometric Patterns



If you've ever vacationed in places that are noted for their distinctive art styles, you probably will have observed that patterns are a part of the collective culture. Ethnic patterns most often follow a repeating sequence. A blanket, quilt, rug, or wall may be densely patterned, yet there is no chaos, and when viewed from a distance, the individual elements disappear into an overall pattern, forming a collective, often breathtaking whole. When a single patterned unit is consistently repeated following a geometric plan or arrangement, calm and unity will ensue.

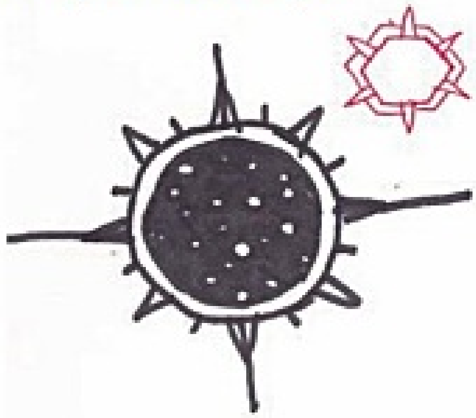
Samples of ethnic cultural patterns (clockwise from left): Celtic keys, Bhutanese textile, and Japanese origami paper

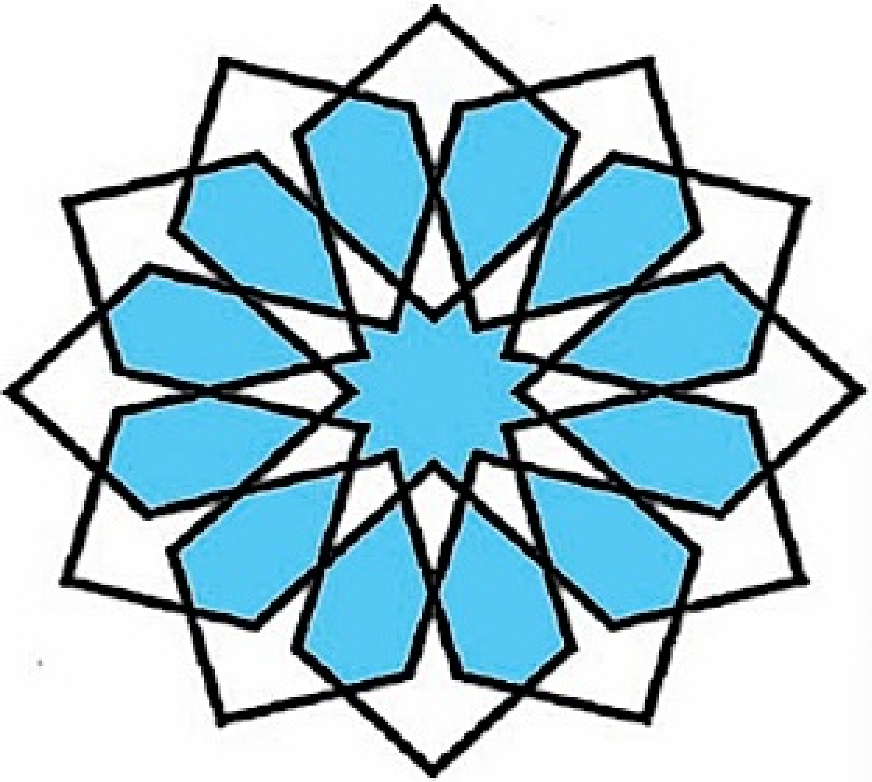
Complex patterns can be created by repeating simple geometric shapes.

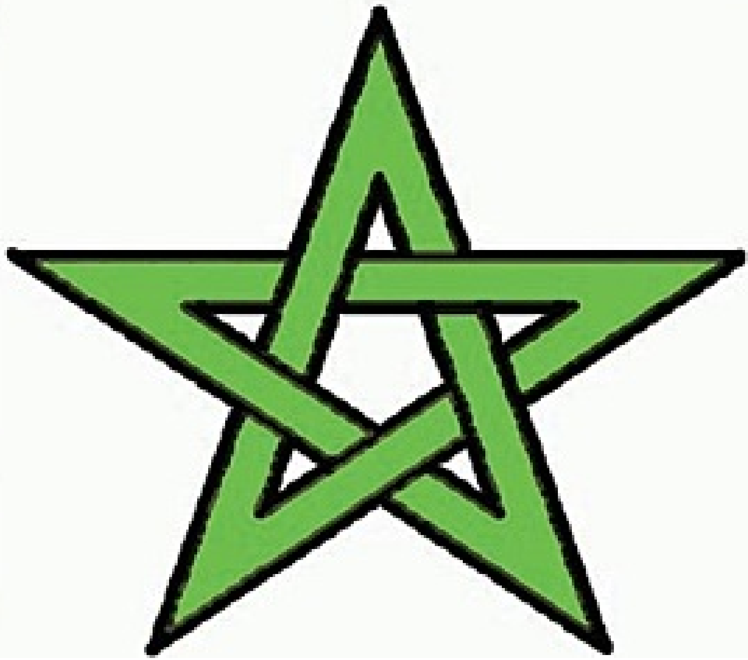
Drawing Complex Stars

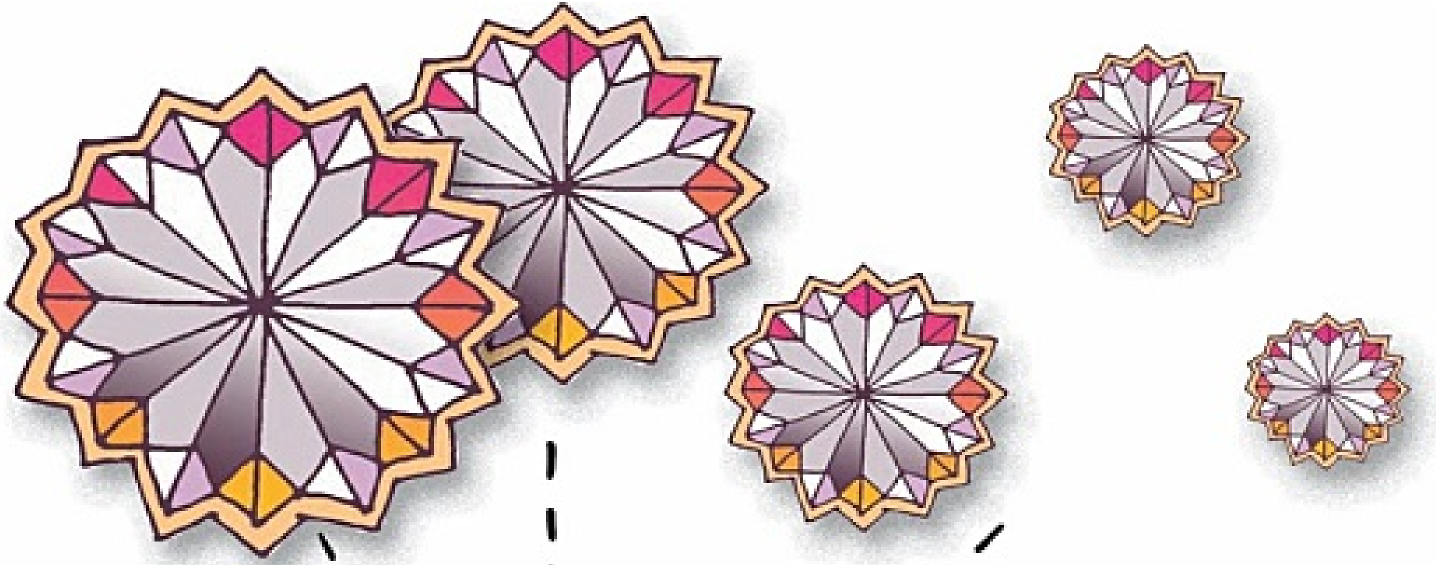
When doodling stars, it is not necessary to be exact. But if you are practicing the left-brain activity of drawing complex stars relatively accurately, here are some suggestions on how to do it. Star shapes usually fit within a circle, with the tips of the points just touching the circumference. So start by sketching the circumference of a circle and marking the center point. Draw a vertical and a horizontal line that intersect at the center point. As you draw, turn the page, not your body, so that you are drawing straight perpendicular lines.

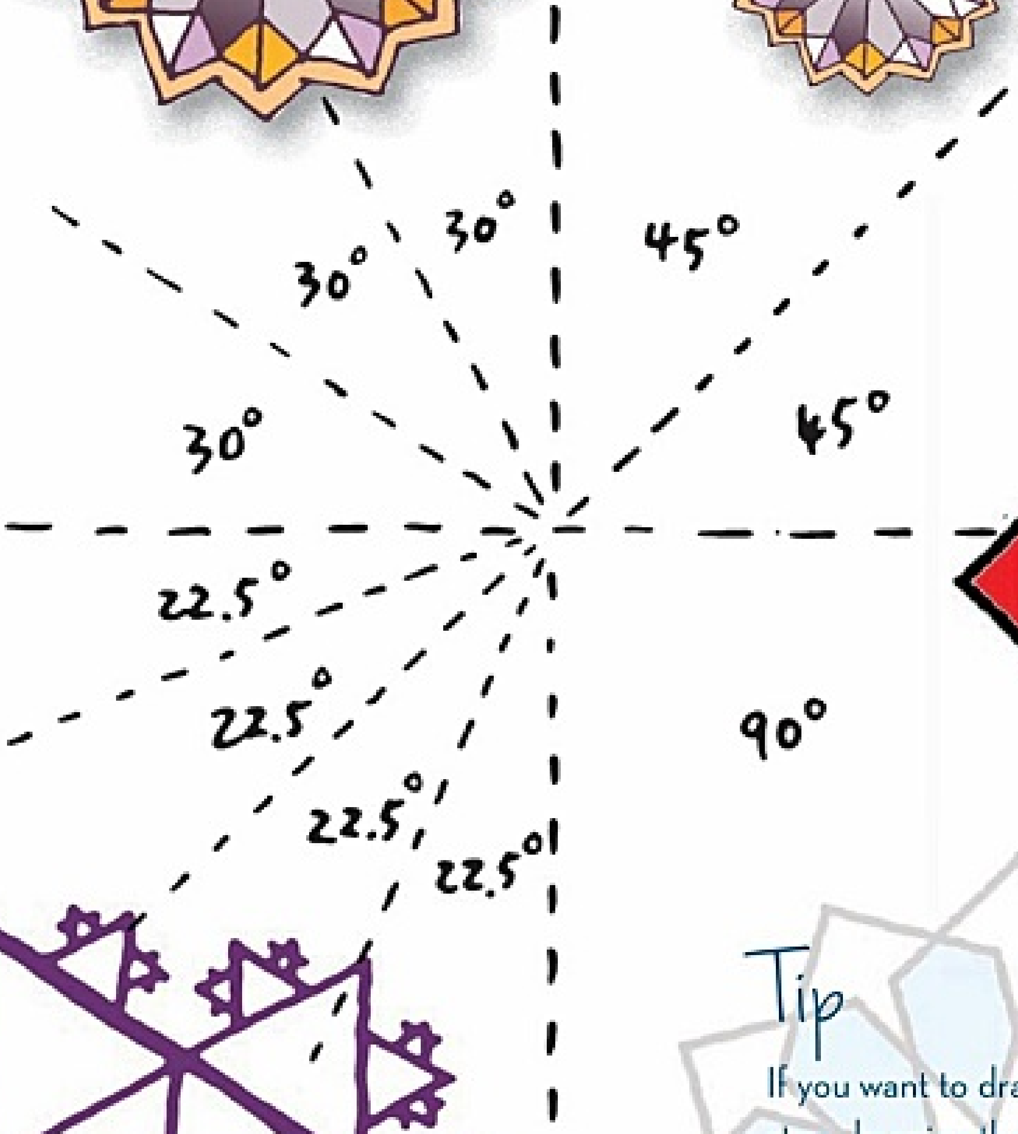
Divide the circumference into as many sections as the number of points you want for your star. To figure out the degrees of separation, divide 360 degrees by the number of points. For a 5-point star, the tips are 72 degrees apart; for a 6-point star, 60 degrees apart; for a 7-point star, 51.43 degrees apart; for an 8-point star, 45 degrees apart; for a 9-point star, 40 degrees apart; for a 10-point star, 36 degrees apart; and so on. If you want to be really precise, you can use a compass and a protractor if you have them on hand.

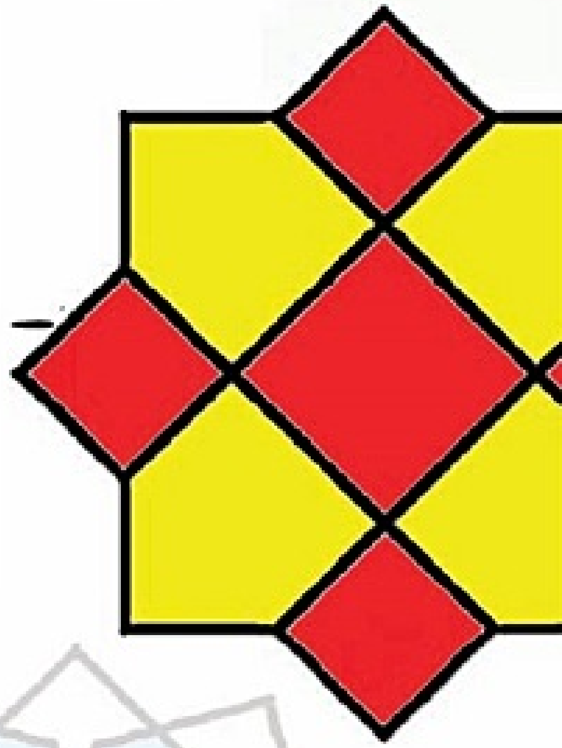


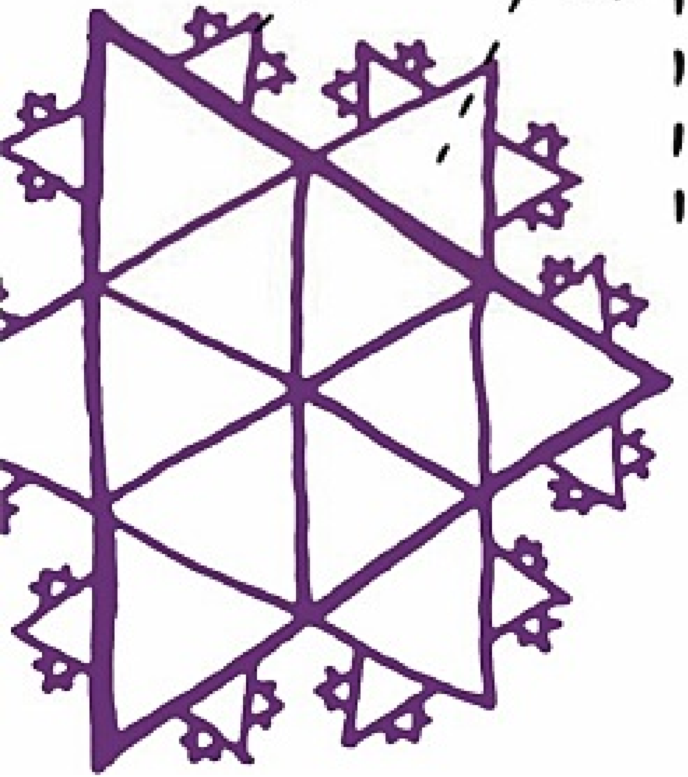






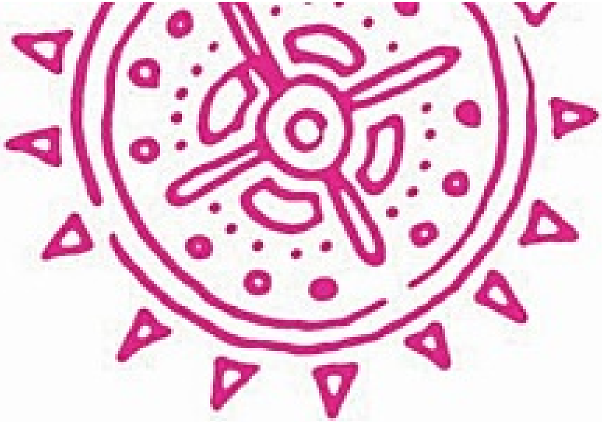






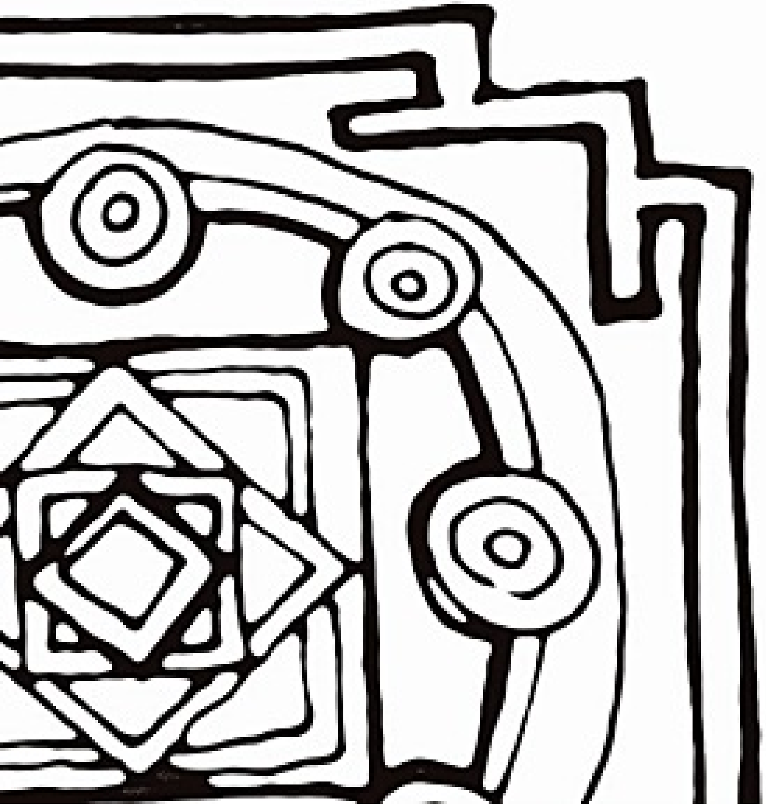
Tip

If you want to draw freehand stars, keeping them within a 3-inch diameter will help your eyes and hands to better manage the symmetry. For larger freehand stars, try taping your paper on the wall and standing back so that you can visualize the outlines of the shape.



Mandalas

The Swiss psychologist Carl Jung (1875–1961) is credited with bringing the Buddhist mandala symbol to the West. Jung believed that mandalas represented a person's total personality, or the Self. The basic form of most Buddhist—and Hindu—mandalas is a square with four T-shaped gates that contain a circle. The mandala, or circle, is an imaginary realm of pureness and symbolically connects one's spiritual energy to that of the infinite universe.



How to Make a Buddhist Mandala

1. Decide where your midpoint will be and draw vertical and horizontal guidelines through it.
2. Using the ends of the guidelines as reference points, carefully draw a circle. (If you cannot draw a satisfactory circle freehand, use a compass or the bottom of a can.) Add images that make you feel peaceful and calm to the middle of the circle.
3. Add shapes and elements around the circle, then draw a square bounding box, taking care to leave four openings, one on each side for a T-shaped gate.

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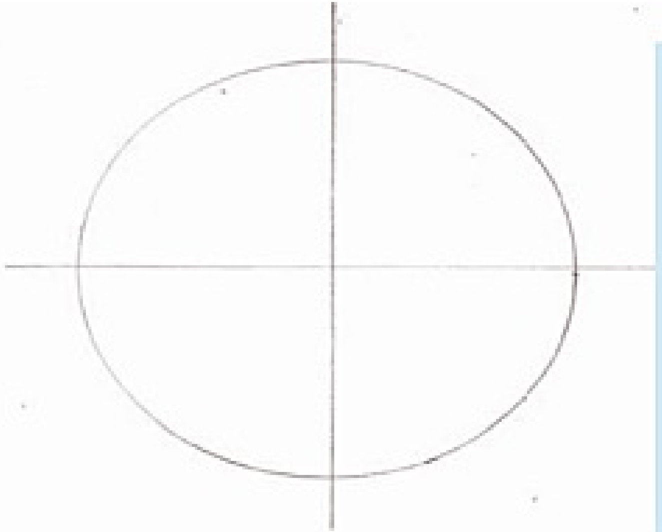

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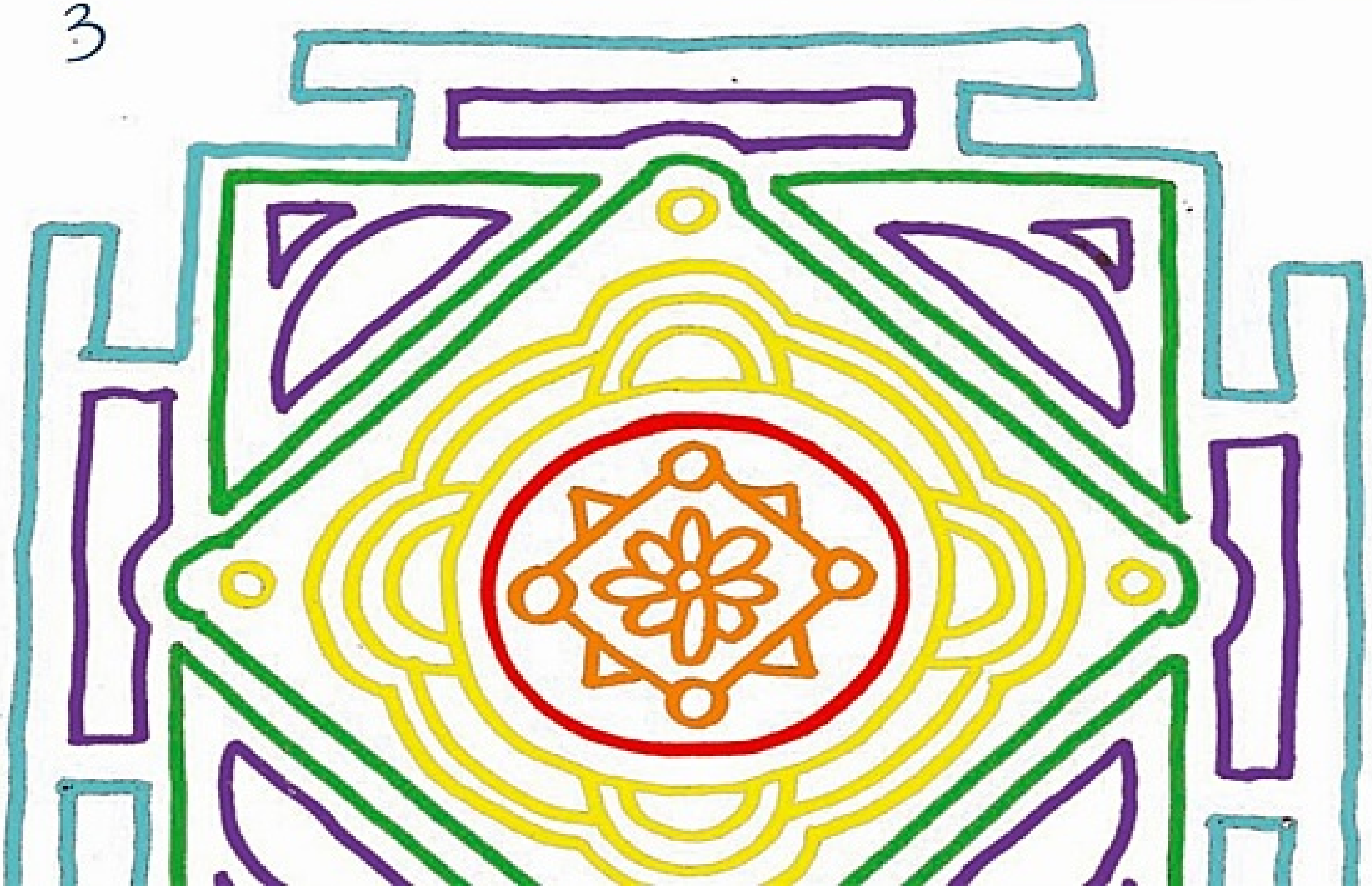

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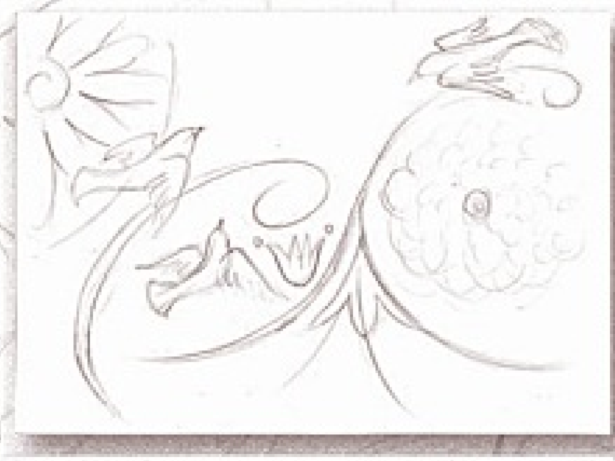

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Extra Credit

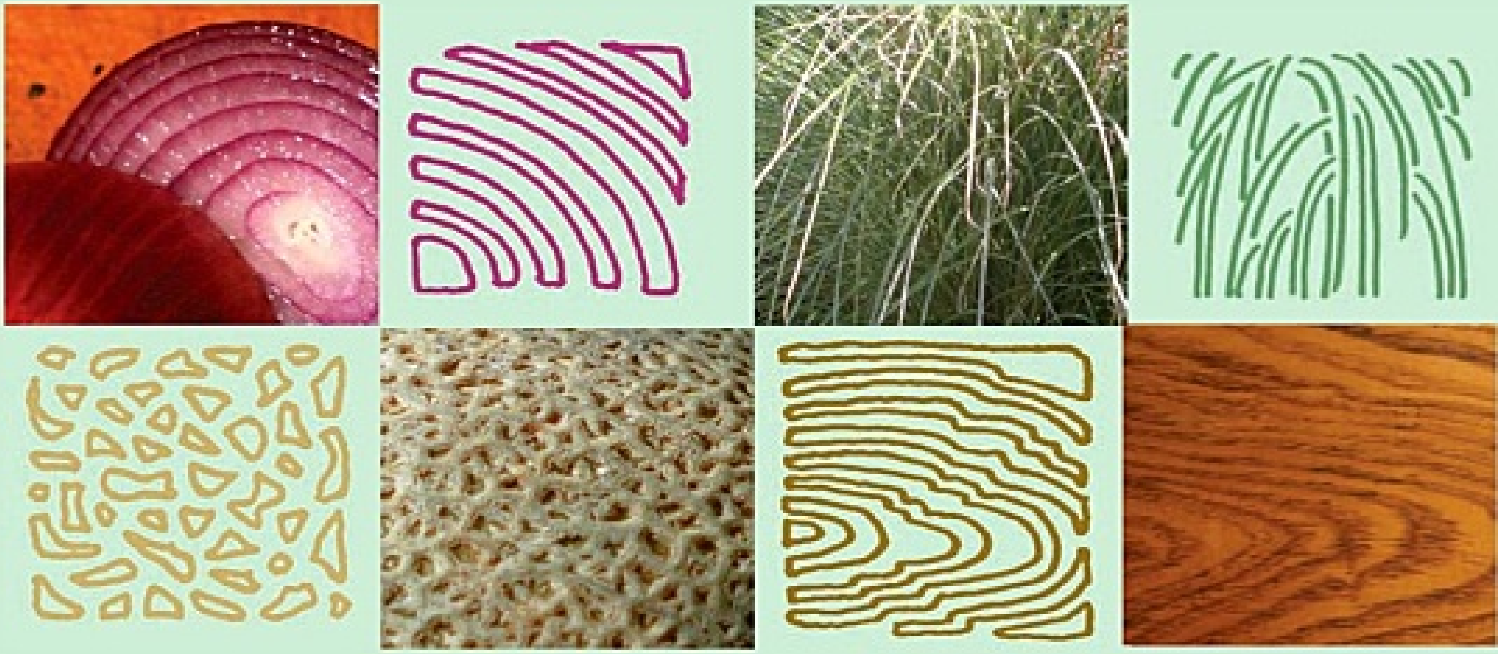
THE BIG PICTURE: PLANNING

Dots, lines, curves, geometrics—with just these basic elements of drawing, you can create incredibly beautiful and complex doodles. But if you want to make a more composed piece of doodle art, you can follow these steps for an easy transition from concept to finished drawing.

1. Use a pencil to lightly sketch the image you have in mind.
2. Add a few details at a time, filling in the image from one area to the next. Don't focus on one section of the image and "complete" it but keep your hand moving from section to section every 30 seconds or so.
3. Ink in your sketch with a pen or marker, adding and refining details as you go.
4. Add the finishing touches, let the ink dry, and erase any stray pencil lines.

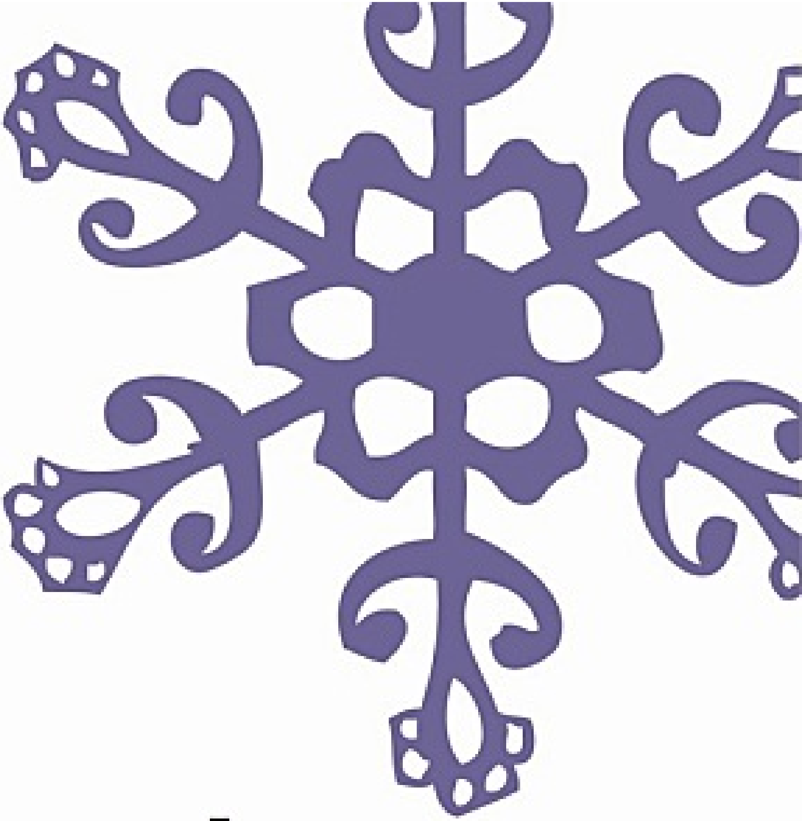
Working this way brings a degree of unity and cohesion to your whole image, even if the level of detail varies widely from one area to the next.

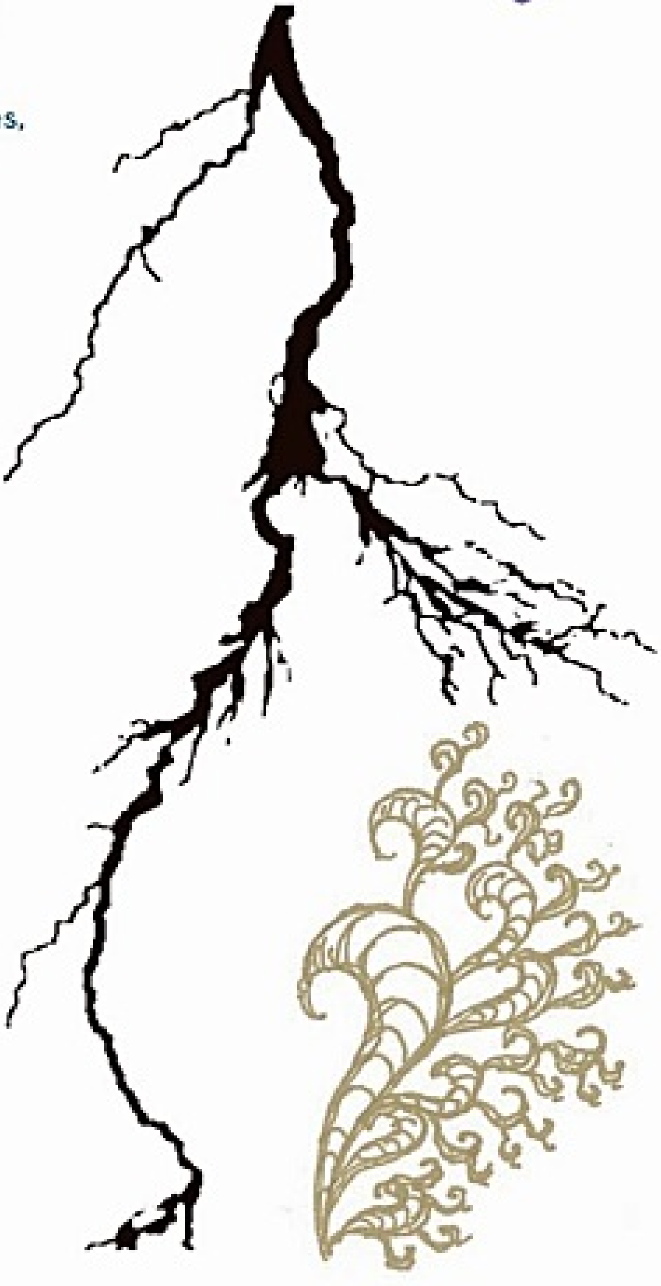
Chapter 3
Organics: Patterns Derived from Nature



Fractals

To the layperson, fractals are simply patterns that repeat themselves over and over in an infinite regression similar to the repeating reflection you see when you stand between two parallel mirrors. Unlike the mirror images, however, the repeating patterns of fractals don't have to be exactly identical or symmetrical. There are many natural phenomena with fractal features, and each, with its possibility of never-ending detail, is a fascinating subject for doodling. Among the possibilities are crystals, snowflakes, river networks, blood vessels, tree branches, ferns, coral, and lightning bolts.





Tree Studies

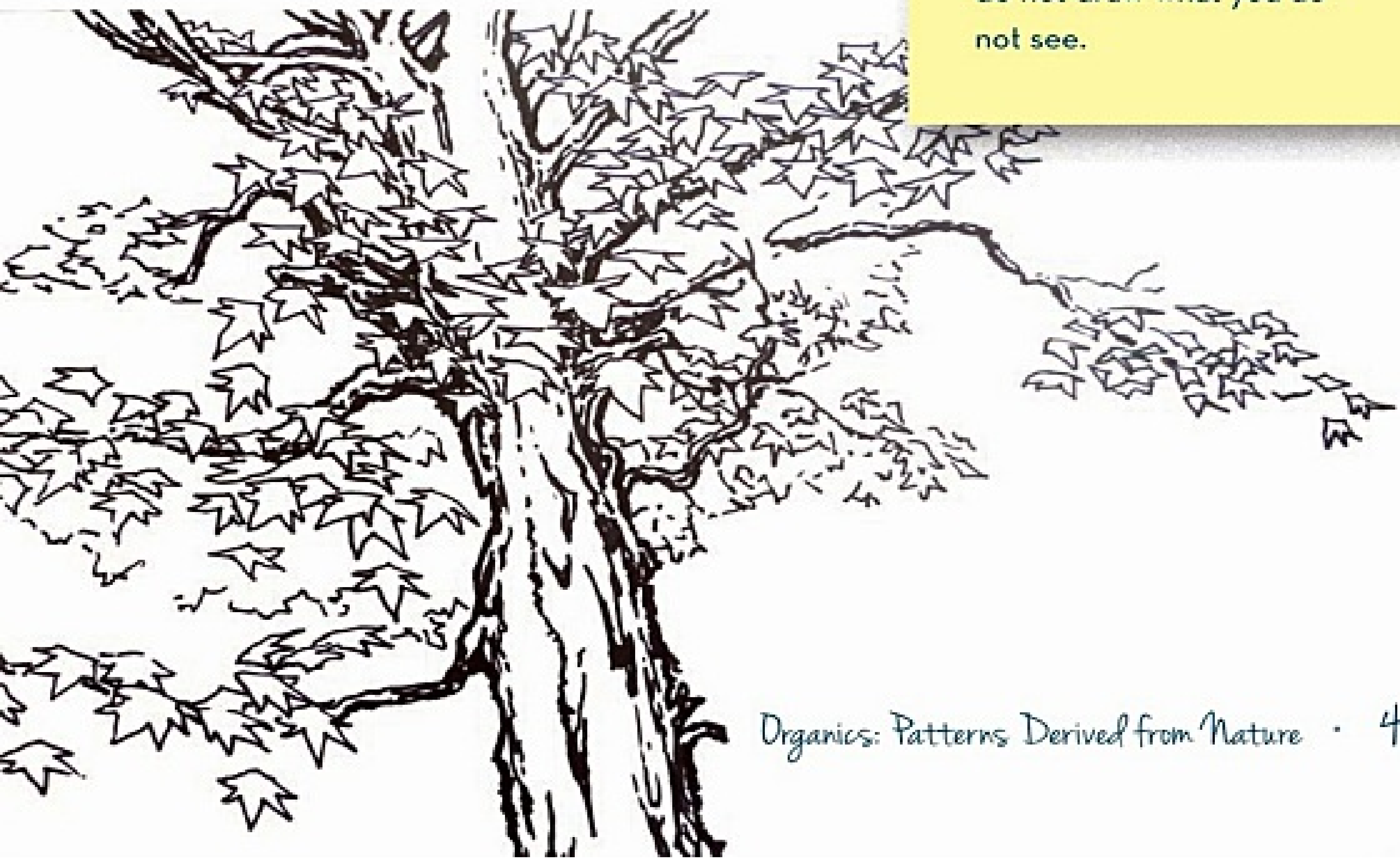
For a drawing of a tree to look lively, an understanding of its branch structure is important. Stand close to a tall tree and look straight up to observe how the branches spiral around the trunk as they grow outward and upward.

It is a special challenge to depict branches that are coming straight toward you or growing directly away from you. To draw this convincingly, you have to use foreshortening.

Drawing trees is a lesson in prioritizing and editing, since one cannot realistically depict every branch and leaf. Generally, it's best to start by drawing the bigger branches that form the main shape of the tree. Imagine the leaves as clumps and draw what is closest to you, then fill in details that you can see through the gaps, layer by layer, as branches and clumps of leaves recede into the distance. Be sure to follow through with the lines of the branches and trunk where they appear and reappear among the leaves, for continuity and realism.

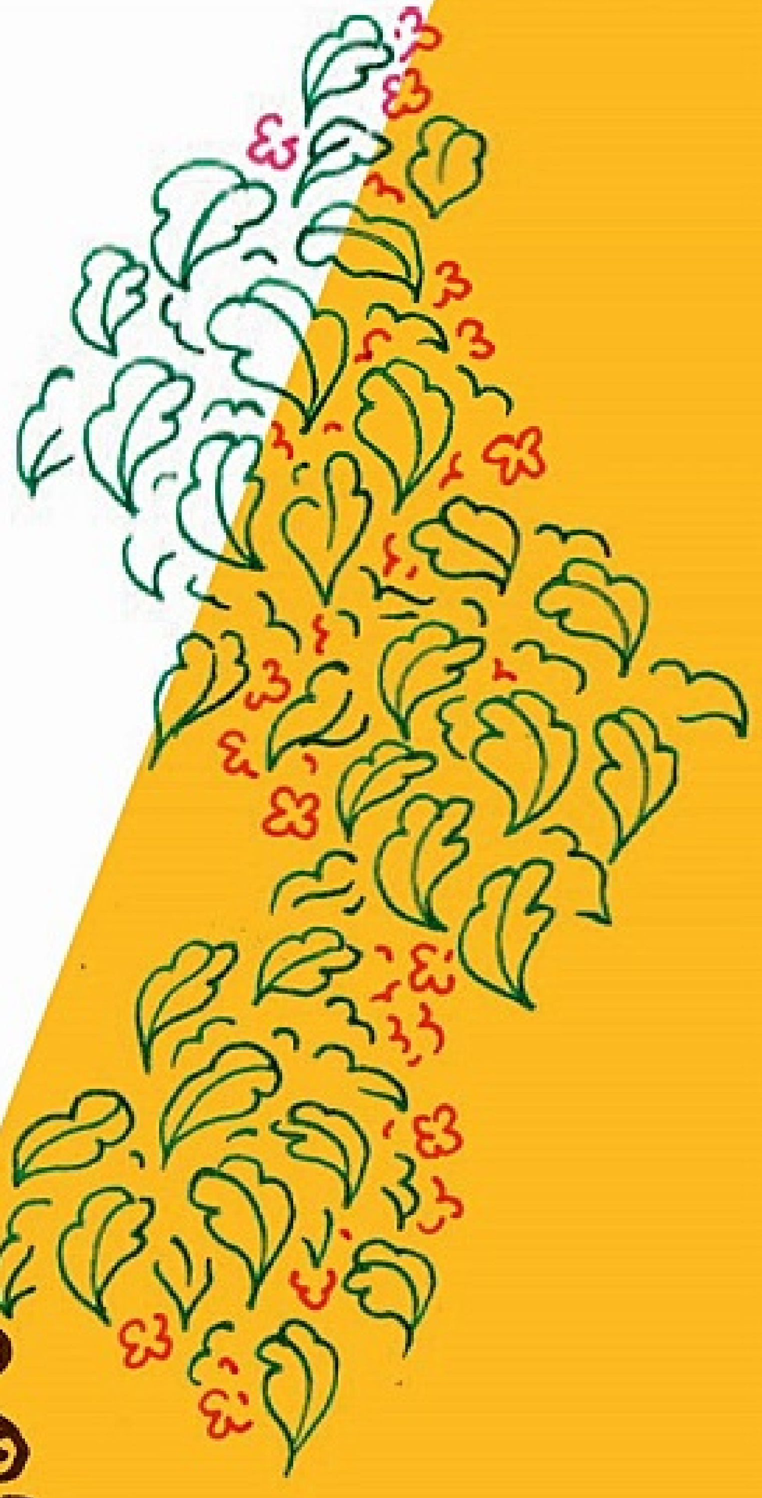
FORESHORTENING

When looking at 3D objects, you will invariably encounter something end-on. Whether you're drawing a tree branch or someone lying down with his or her feet "in your face," you should enlarge and exaggerate the part that is closest to you. Think of Superman flying right at you, with his clenched fists huge in the foreground. Reduce the size of the parts of the object or person that are farthest from you. In foreshortening, do not draw what you do not see.



Vines and Curlicues

When observing vines, look at the general shapes made by the mass of leaves. Begin by using light pencil marks to sketch in these shapes. Don't be daunted by the number of leaves you'll have to draw in order to create enough of a mass. Just sketch in the front-most leaves first and simply indicate the leaves behind them.



Florals

What's not to love about flowers? They are beautiful, they have gorgeous colors and fragrance, they are delicate and sweet, they are abundant—and they are easy to draw!

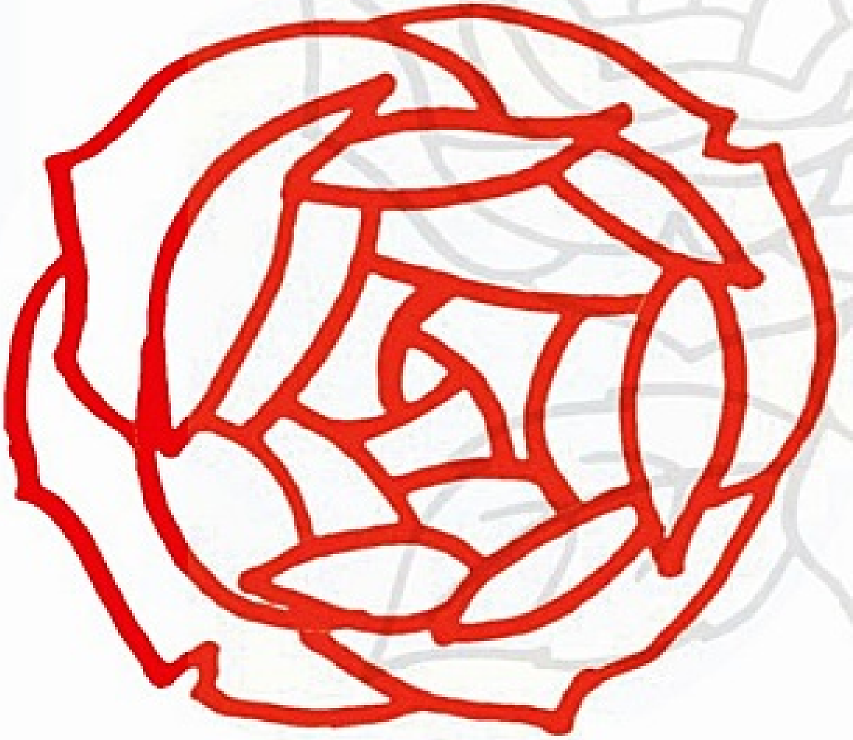
Drawing Roses

Flowers—even roses—are easy to draw once you look at them closely and understand how the petals wrap. Here are simple tricks to make your rose drawing look like a rose.

1. Start with the center petals. Notice how they form a puzzle with interlocking Ts.

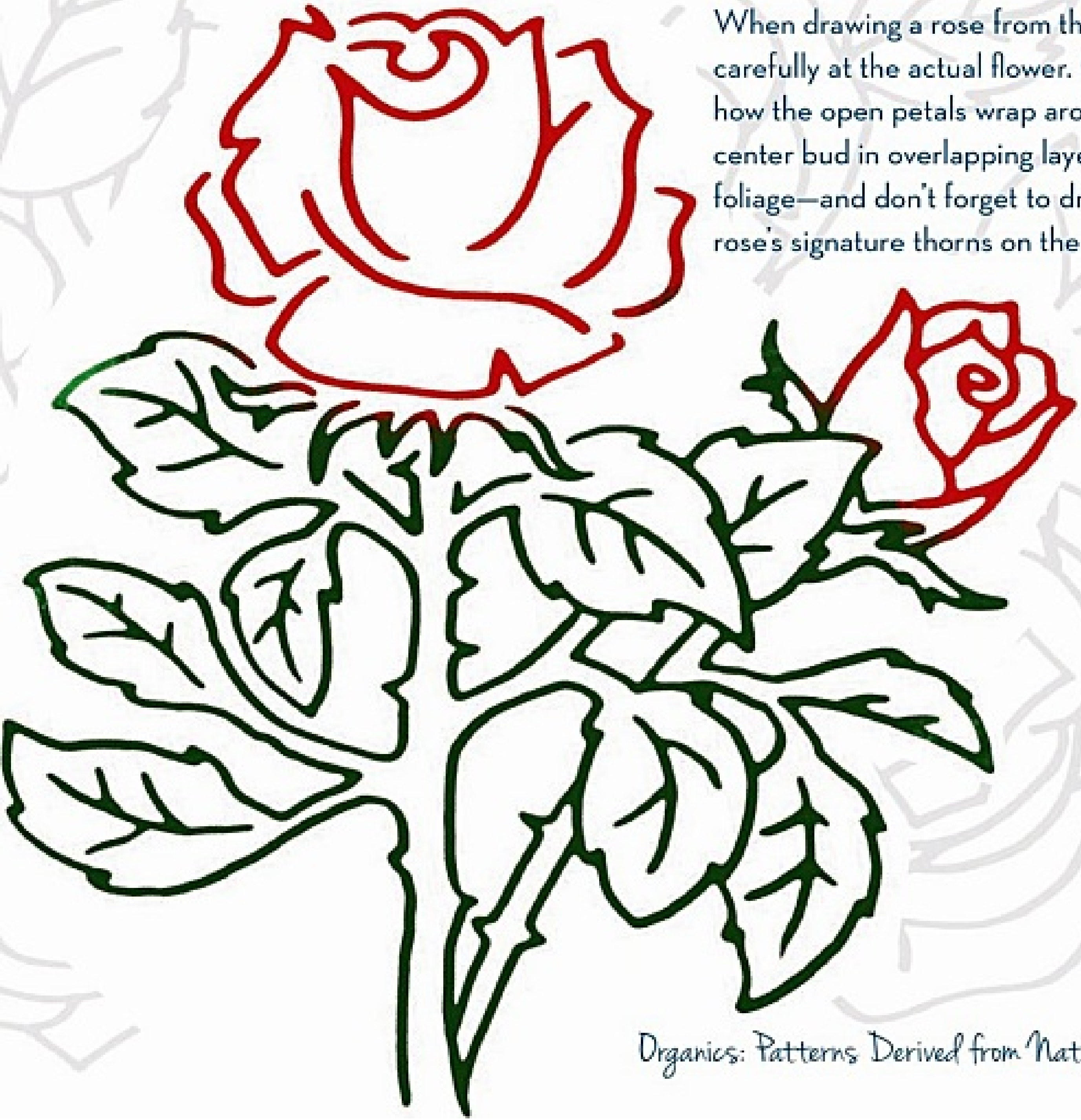
2. The next circle of petals has opened up more. These petals are loosely football-shaped and overlap each other. To draw this, simply tuck the end of one petal under the next and continue around the circle.

3. Add a third round of open petals, still overlapping them.



4. Finish the rose with the last circle of outermost petals. Mature rose petals often split from arching and bend backward to form angular folds, unique to roses.

When drawing a rose from the side, look carefully at the actual flower. Observe how the open petals wrap around the center bud in overlapping layers. Add foliage—and don't forget to draw the rose's signature thorns on the stems.



Drawing Paisley

Practice drawing the basic paisley drops at the right. Relax the wrist and use sweeping movements, and your paisley shapes soon will get smooth and beautiful. When you're comfortable, you can follow these easy steps to create more elaborate doodles.

1. Nestle the paisley drops into each other.

2. Stretch and squash them.

3. Decorate them.

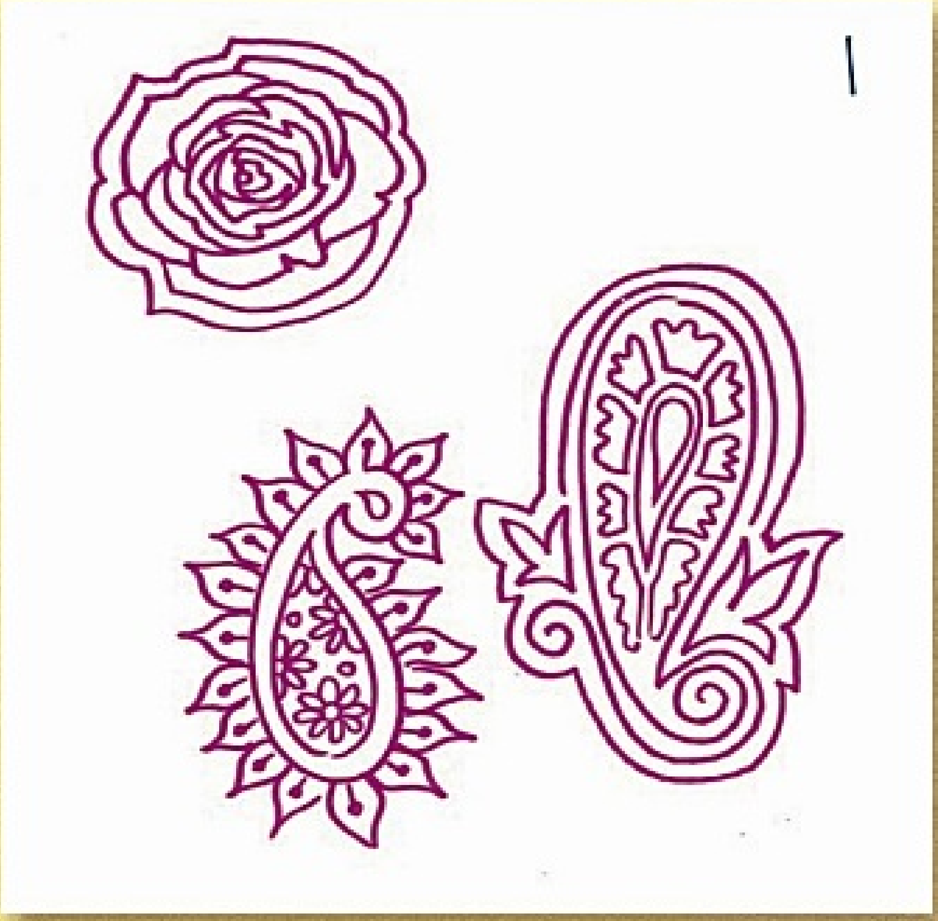
4. Divide the big drops into sections and fill them with doodles!

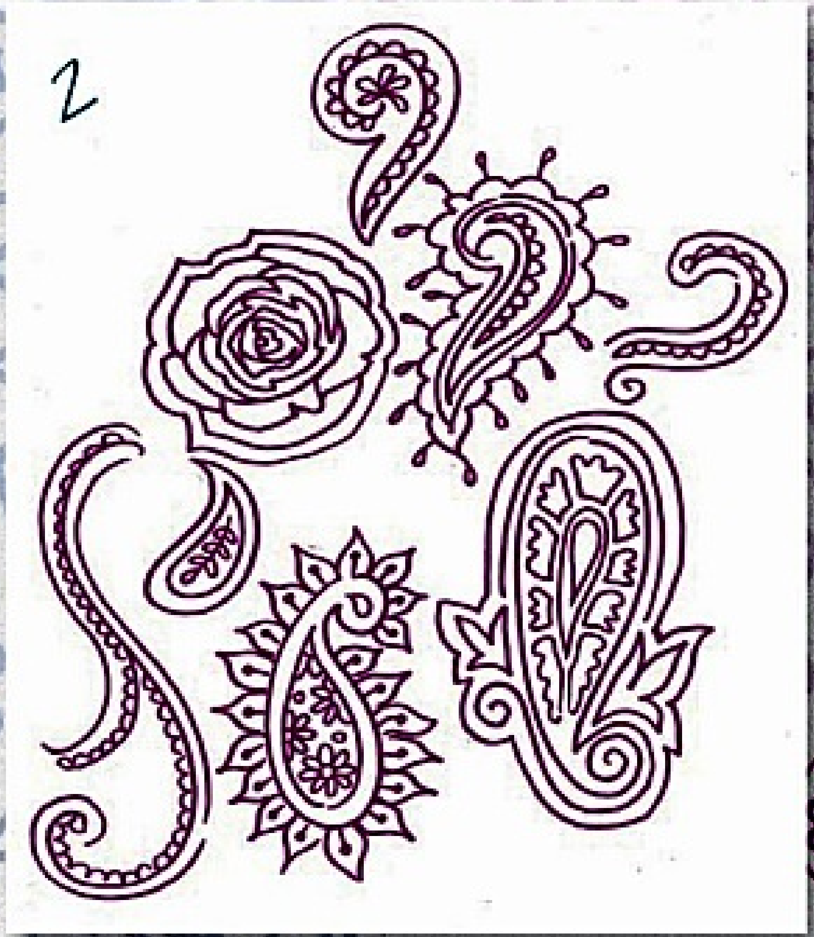
Connectors

Connectors are lines or shapes that fill the negative spaces between larger, unlinked motifs on a page. They are especially useful when you want to turn a spontaneous doodle into a finished drawing.

How to connect big areas of activity with connectors to achieve a cohesive total image:

1. Use an outline to quickly emphasize a flower or a paisley drop. Outlines can separate, define, and/or connect your motifs.
2. Copy or echo existing elements from the patterns of your motifs. Continue your drawing off the page for a continuous, repeating wallpaper look.
3. "Outline" the negative spaces between motifs (see the yellow lines on the opposite page).

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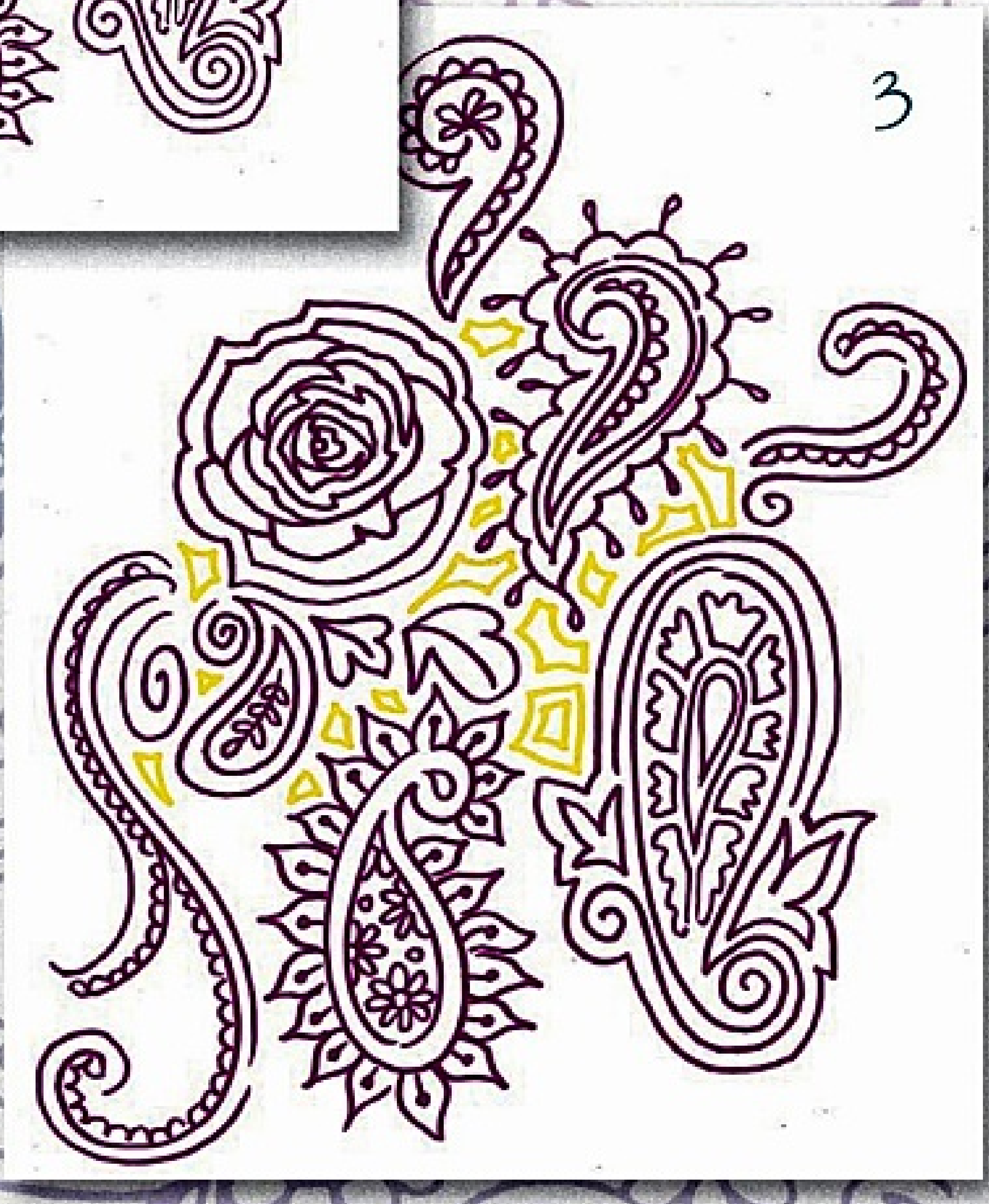
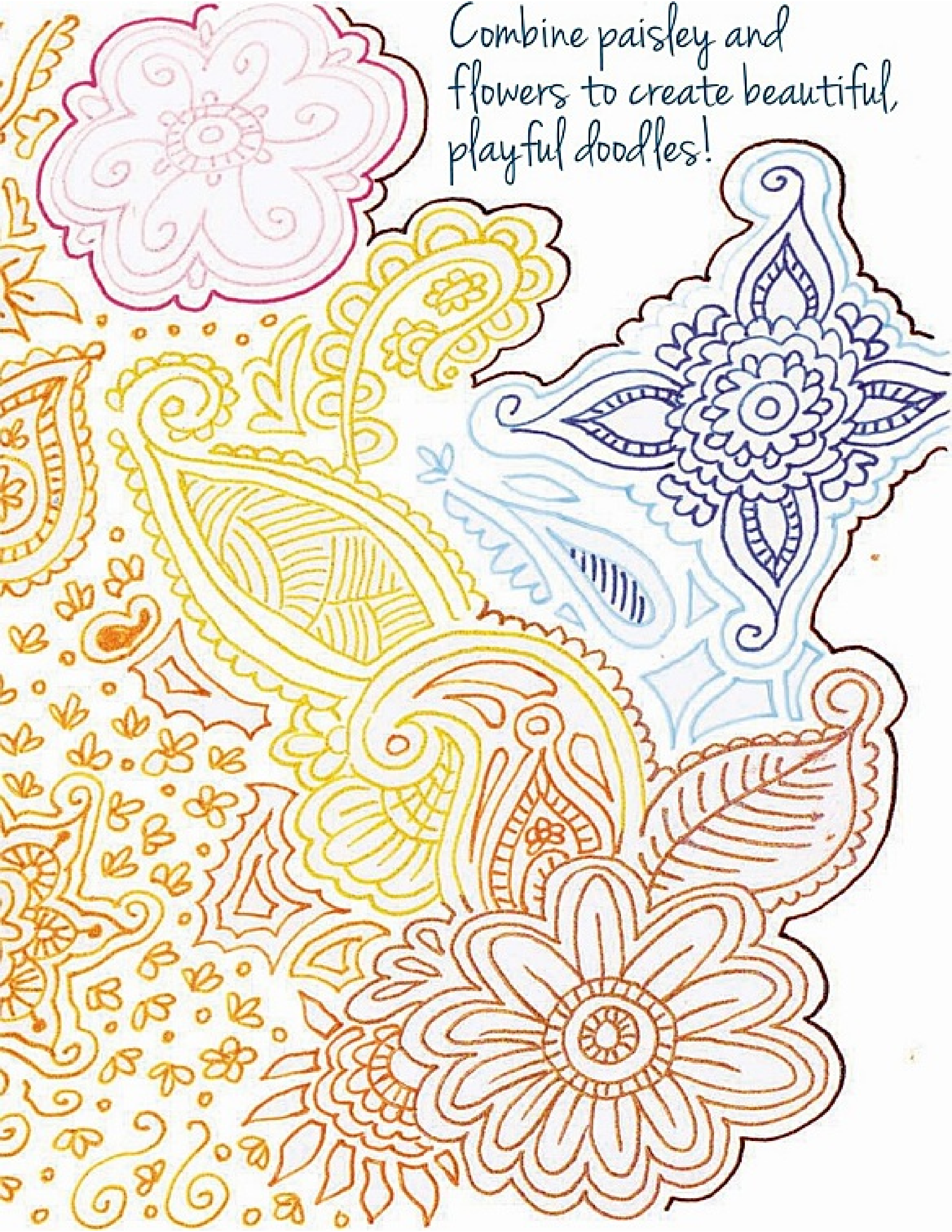
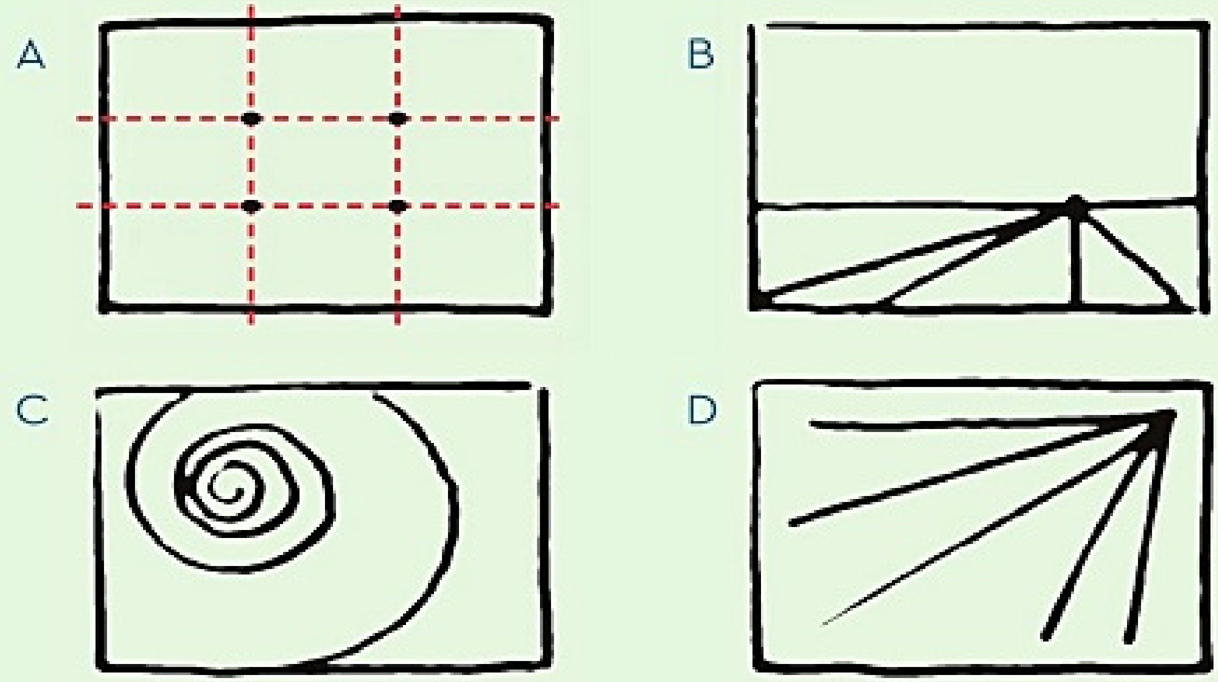

3

Combine paisley and flowers to create beautiful, playful doodles!



Pulling It All Together: Classic Compositions



Here are some classic compositions to try when pulling your doodles together.

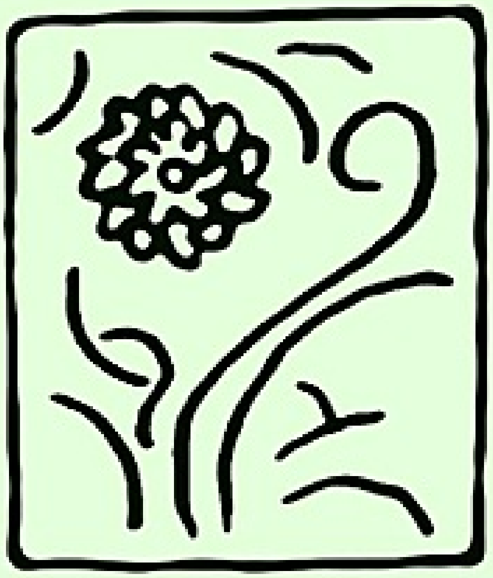
A. Divide the page approximately into thirds vertically and horizontally. Set your focal points at the intersections.

B. Draw a horizon line approximately one-third up from the bottom of the page and place a point on this line. Add straight lines that radiate from this "vanishing point" on the horizon line to the bottom of the page. This composition offers an illusion of perspective and distance.

C. This spiral resembles the cross section of a nautilus shell. Along with many other formations found in nature, the spiral conforms to the Fibonacci sequence, a mathematical equation said to represent the proportions that are most pleasing to the human eye. Try a doodle based on the spiral, with all the activity on the page swirling toward one focal point.

D. Create the illusion of distance by drawing lines that lead from different parts of the page to one vanishing point in a corner.

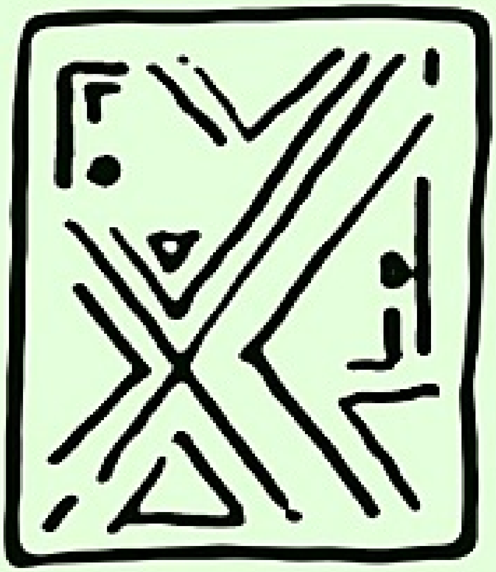
E



F

G

H



E. Create one major cluster of activity and add supporting lines that lead to that general area.

F. Place adjacent focal points along a diagonal to create visual dynamism.

G. Create symmetrical areas of activity along a diagonal, but as in the yin-yang symbol, have them swirl around each other for support and contrast.

H. Use two diagonals to divide the page into four sections. In the example, notice that the intersection of the X—the focal point—is very low. This creates more visual movement on the page than a more centered focal point.

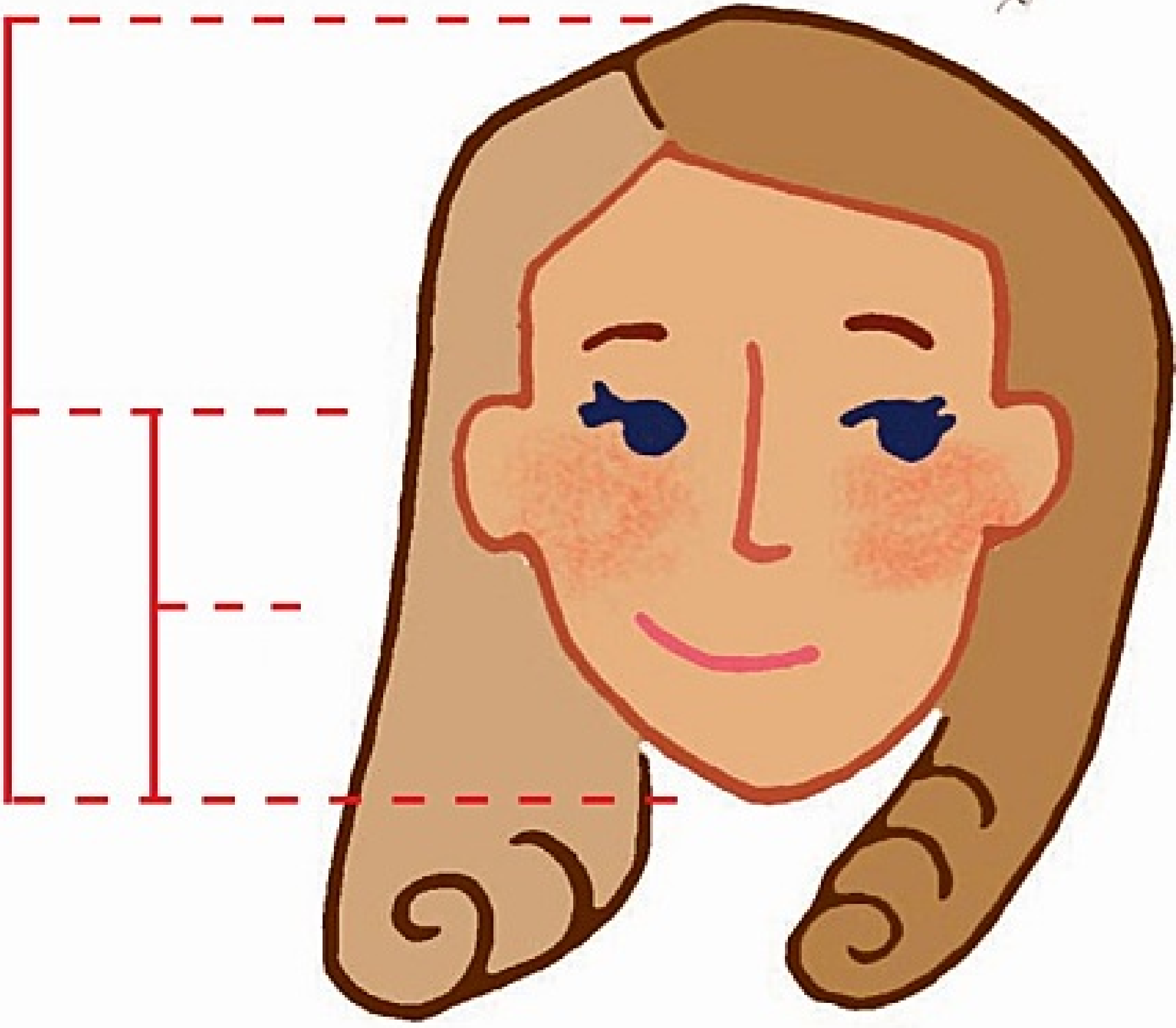
In the accompanying *Doodle Journal*, you'll find a collection of easy-to-follow compositions to practice. Once you're comfortable with them, you can create your own compositions on separate sheets of paper or cardstock. Not a planner? Just start doodling small and tight in one corner of a page and when you're ready, expand your drawing in whatever direction is pleasing to you.

Chapter 4
Representational Art

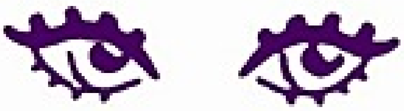
Representational Art

Have you ever sat in a meeting and doodled the face of one of your friends or colleagues? Faces are the most challenging subjects to draw, but they are infinitely fascinating. People never tire of looking at each other, reading expressions, admiring a beautiful arrangement of facial features, or lingering on the singular face of a loved one. Out of the 7 billion people on Earth, no two are alike—even identical twins have distinguishing features. Yet all these differences consist of only slight variations in the shape of the eyes, ears, nose, and mouth.

This diagram shows the most common placement of features on an average human face. The eyes are situated on a line halfway between the top and bottom of the head. The ears fall between the eyes and the bottom of the nose. The tip of the nose is about halfway between the eyebrows and the point of the chin.

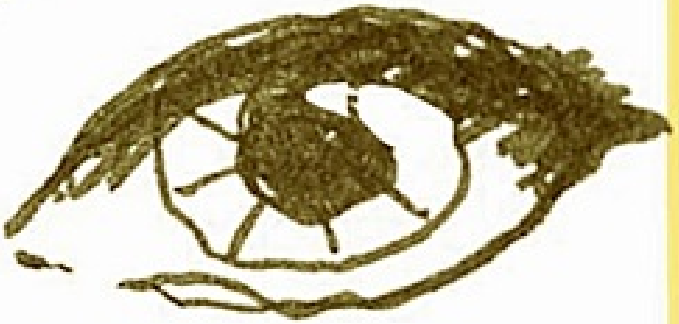


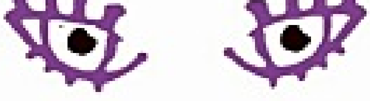
Drawing Eyes

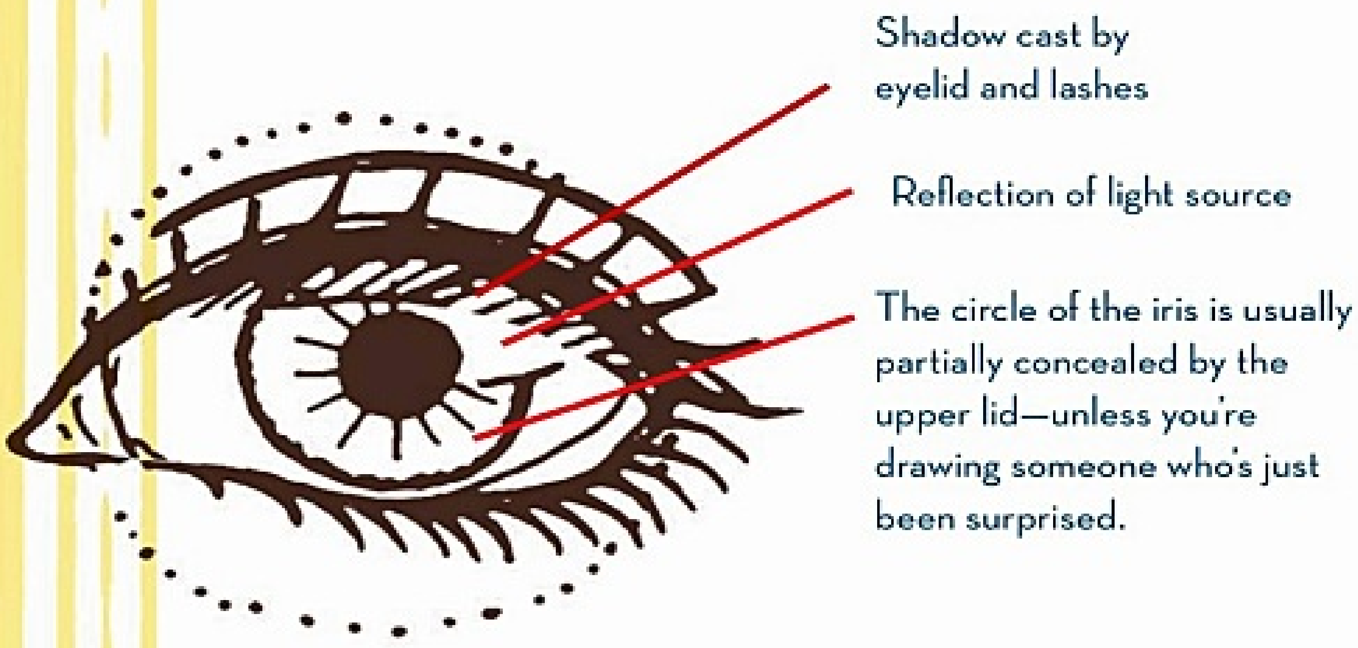


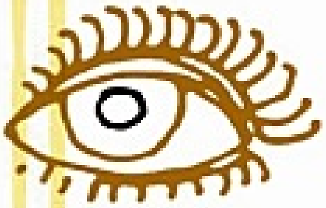
As the saying goes, the eyes are the windows of the soul. But when drawing the eye, don't forget its physicality. Behind that almond-shaped opening in the skin is a round eyeball nestled in the socket. While you're drawing, think of how the skin curves around the front part of the eyeball.

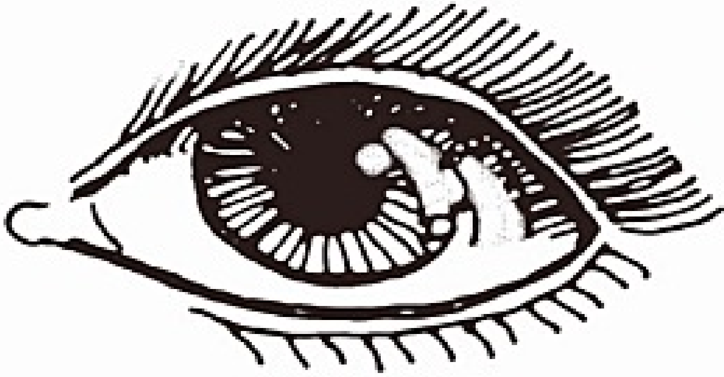
Start with the outline of the eye and add two concentric circles for the iris and pupil. The cornea, a transparent membrane that covers the iris and pupil, reflects light and creates an illusion of depth, like a pool of water. You can't see the cornea, but you can indicate it with a small white highlight partly over the iris and the pupil. Decide where the highlight is going to be and then fill in the shading or colors of the iris and pupil around it. The moment you do, you'll see the eye come to life.

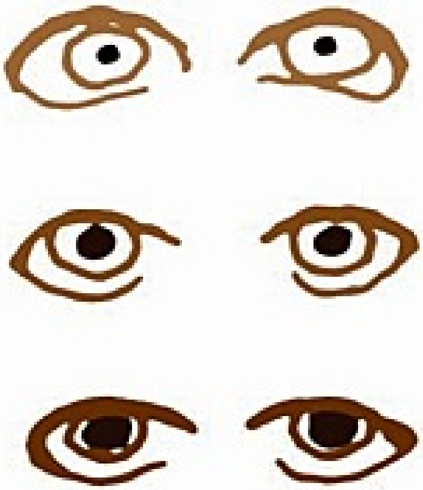


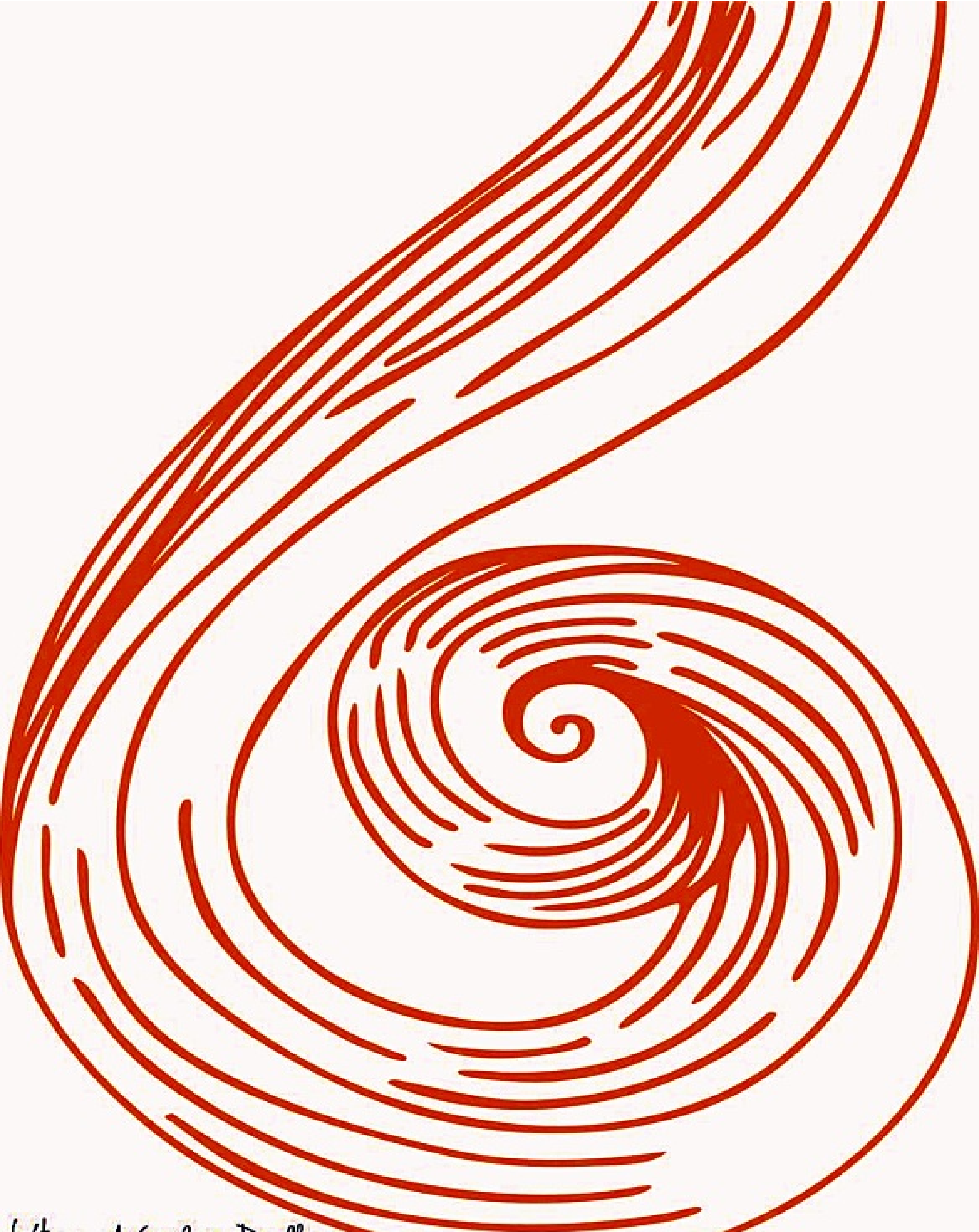


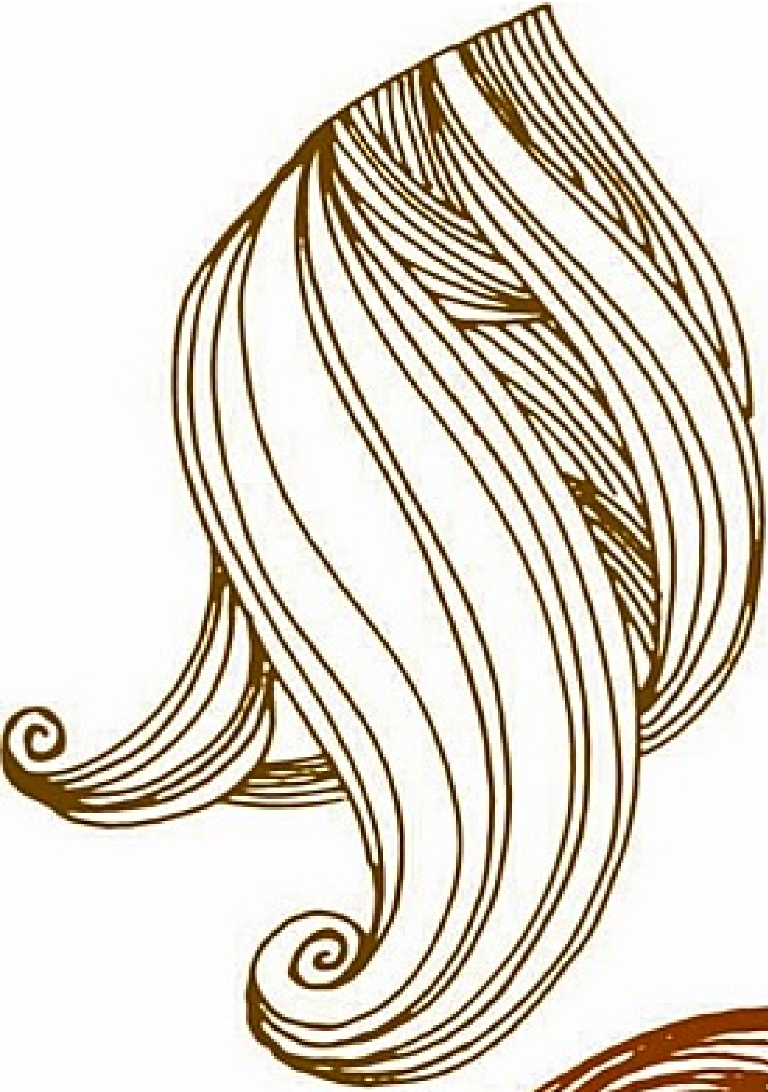

Shadow cast by eyelid and lashes
Reflection of light source
The circle of the iris is usually partially concealed by the upper lid—unless you're drawing someone who's just been surprised.

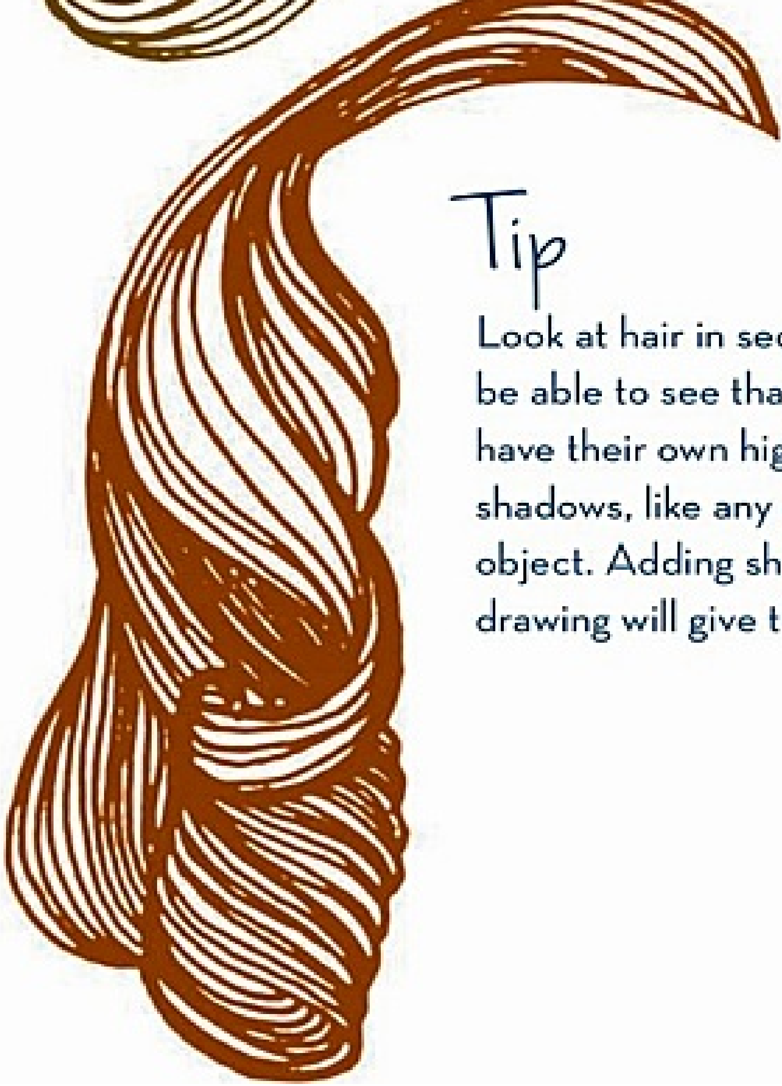










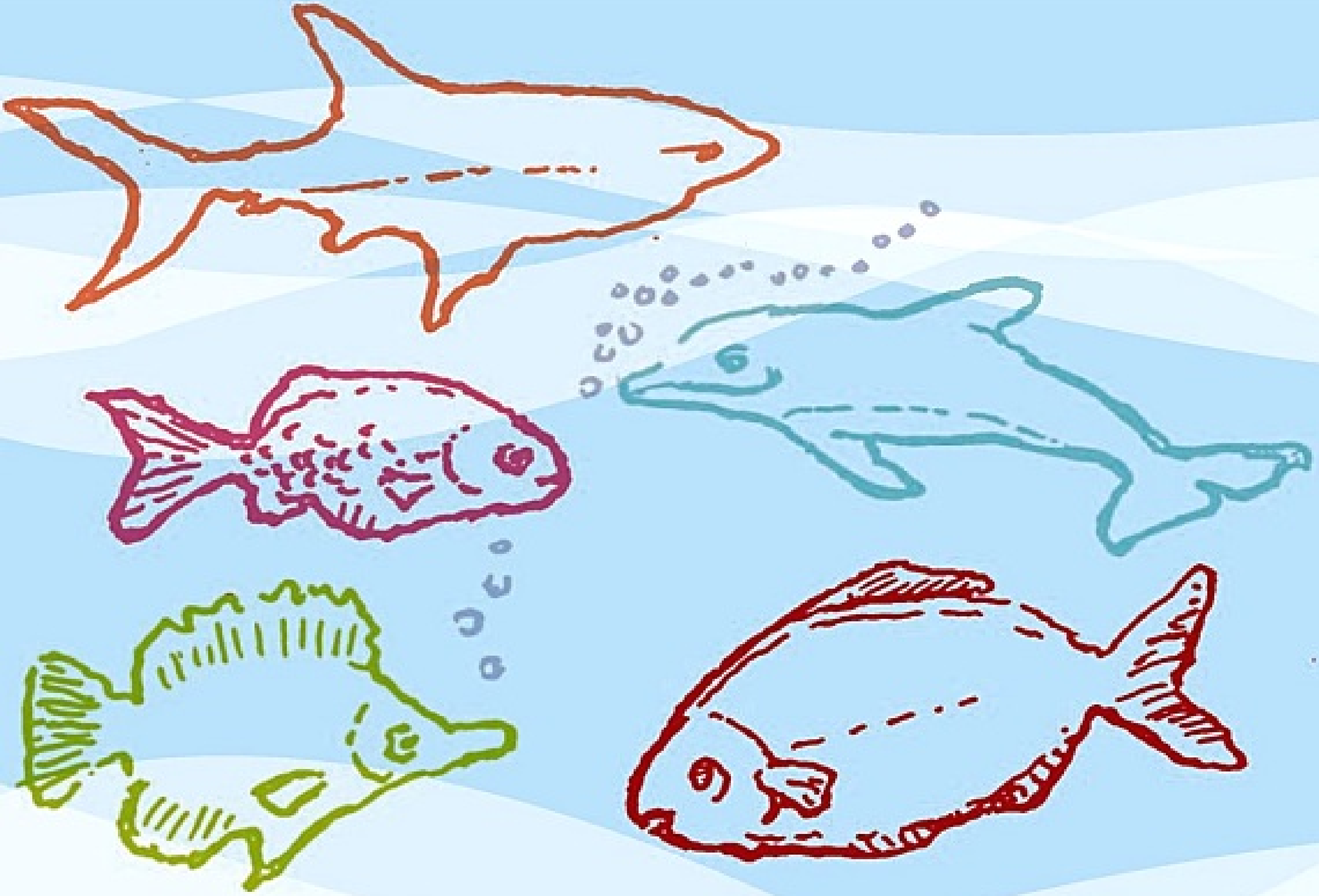


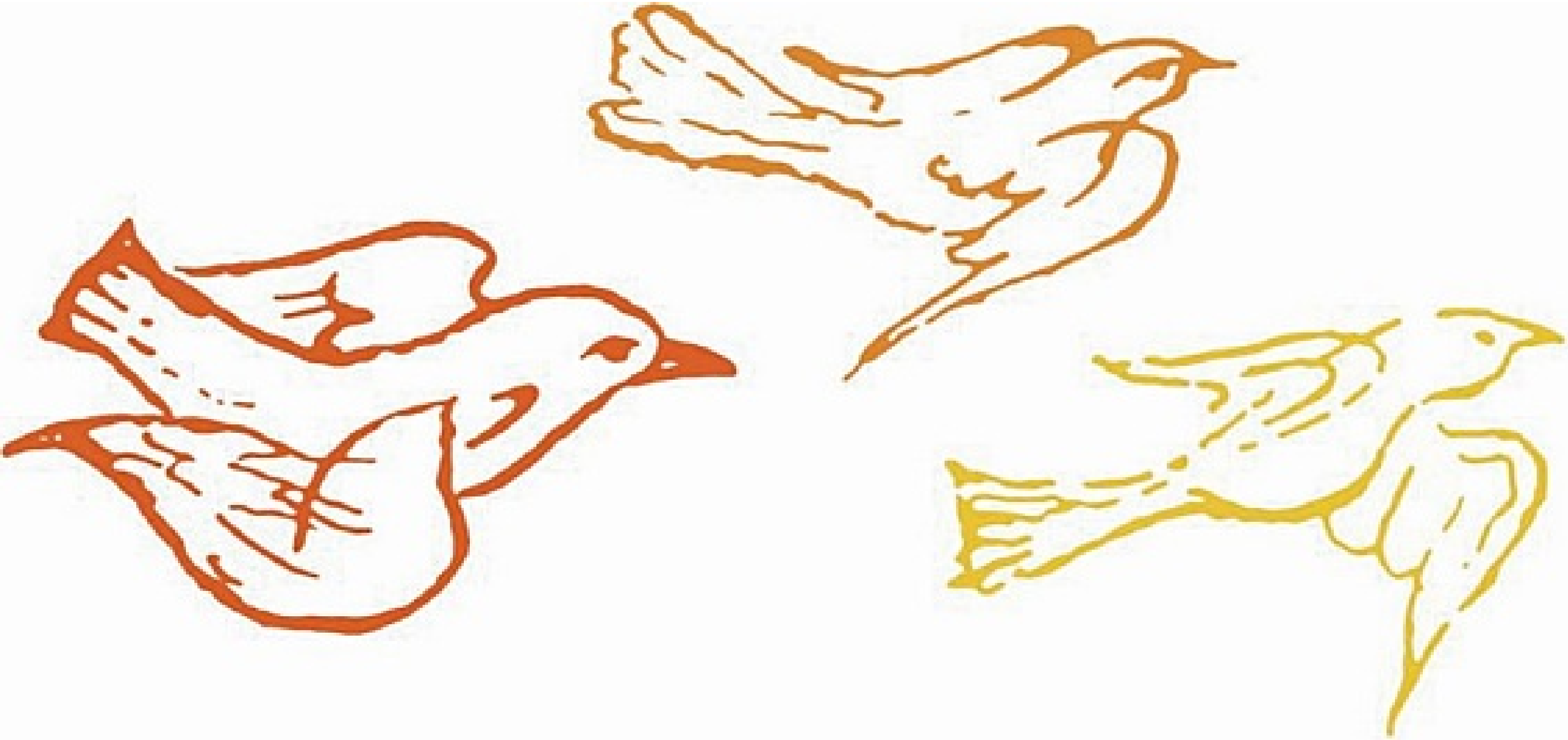
Tip

Look at hair in sections, and you'll be able to see that these 3D forms have their own highlights and shadows, like any other still-life object. Adding shading to your drawing will give the hair dimension.

Drawing Birds and Fish

All living creatures are a challenge to draw, not only because they are in motion, but because they have subtle curves, delicately balanced proportions, and exquisite symmetry that shift when seen in perspective. The simple, streamlined shapes of birds and fish make them appealing to draw and are great for practicing the ability to see how forms and shapes interlock with each other.



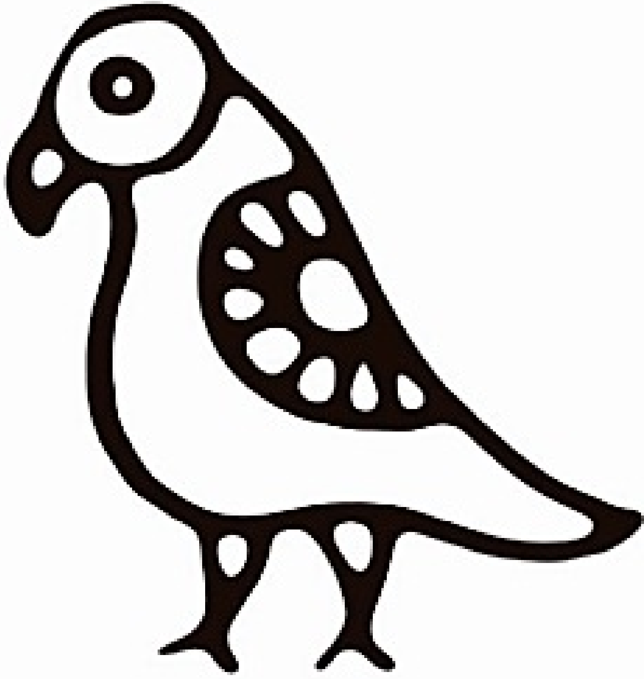


It's helpful to realize that, in general, fish are football shaped, with fins added at the top, bottom, sides, and back of the body.

Even the body of a bird is a bit football shaped, with the head, wings, and tail added on. Imagine a smooth line running from the beak at the front and center of the head, over the back of the body, and on to the tip of the tail. Bird legs bend like an elbow instead of a knee. A sturdy set of toes and claws stabilizes the body. When on the ground, the toes are splayed out like a bamboo rake; when perched in a tree, they're curled firmly around a branch.

Tip

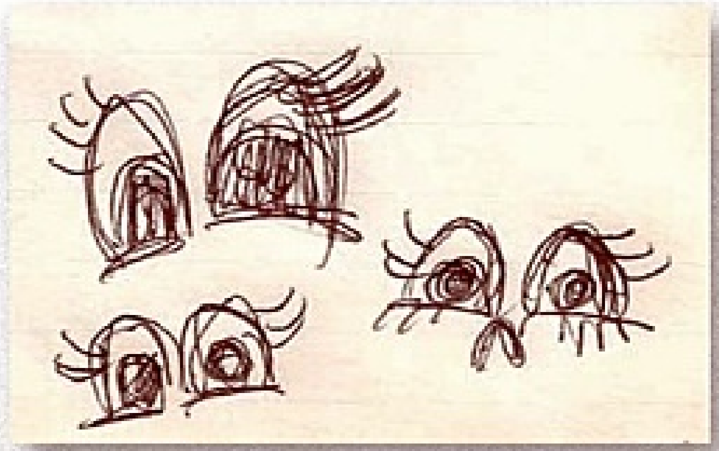
The contours of birds and fish are aerodynamic. Stay mindful of the direction your lines are moving in. The mouth or beak, backbone, and tail should run along the same directional line.



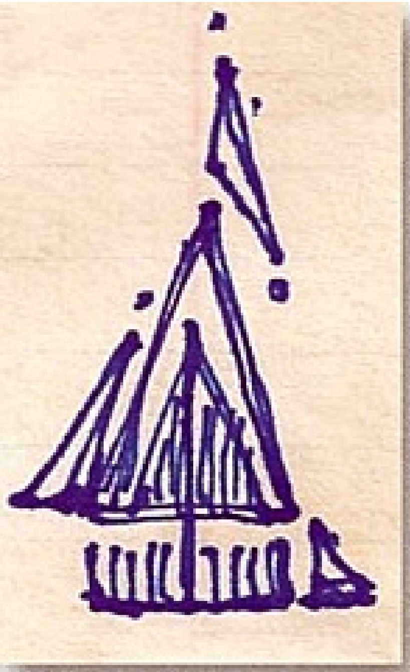
Doodle Interpretation Based on Graphology

Graphology is the art of interpreting drawings and/or handwriting. It's often used when investigations or circumstances require an alternate source of analysis of a person's goals, inwnify a tentative nature. Doodles that resemble puzzles, labyrinths, or traps suggest a feeling of confinement or anxiety-producing obstacles that prevent free expression or choice. Heavily boxed doodles framing an important event and date indicate a person who is creative but seeks order.

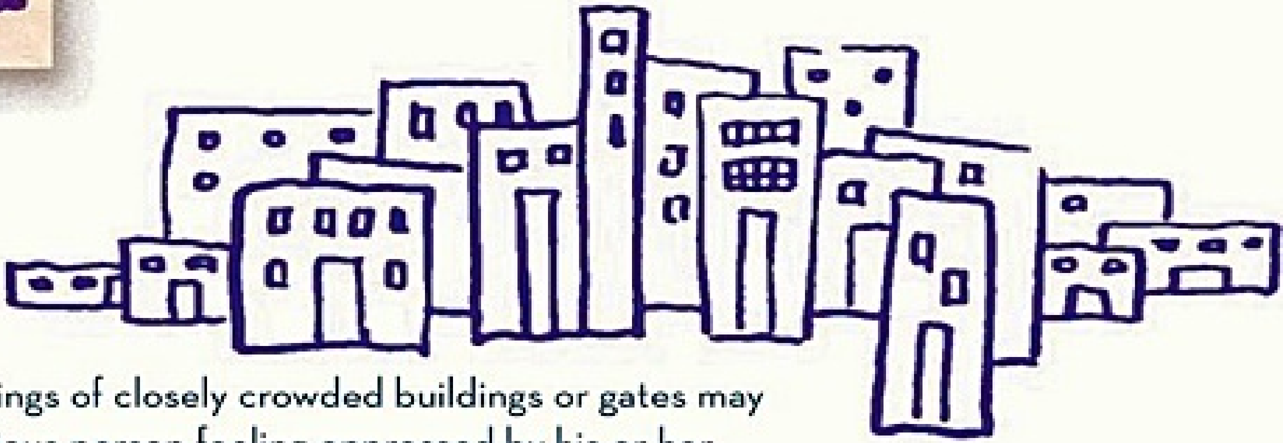
The impulse to doodle cute images of starry-eyed smiley faces or bunnies, kittens, and other vulnerable small creatures exhibits a need to please others. This is mostly a sign of youthful insecurity, which will diminish with age and/or increased confidence.



Tiny dots or circles can signify frustration and anger. Small gate-like windows might hint at a need for freedom.



Triangles signify upward mobility. The mid-weight solid lines show that this person is directed and ambitious.



Precise drawings of closely crowded buildings or gates may signify a cautious person feeling oppressed by his or her circumstances or environment.

An abstract doodle of an enclosed box drawn with medium-weight, deliberate lines hints at order and/or confinement. Repeated ladder shapes symbolize possible ways out of the situation, but uncertainty about where they will lead. The intersection of the ladders indicates confusion.

Extra Credit

DRAWING WAVES

Ready for a relaxing break? Waves, whether huge Hawaiian waves or the gentle rippling waves of a stream, are a wonderfully soothing repetitive motif to doodle. Drawing waves is a good exercise to build your confidence in making continuous smooth, curved lines. Remember to move your entire arm, not just your wrist.

Chapter 5
Literal Art: Words and Symbols

Words written in script—even single letters—are a great way to start off a page of doodles. Write a word that's been on your mind in large, slow, graceful script. Now outline the word and embellish it with doodles.

Here are some ideas for doodling with words and symbols.

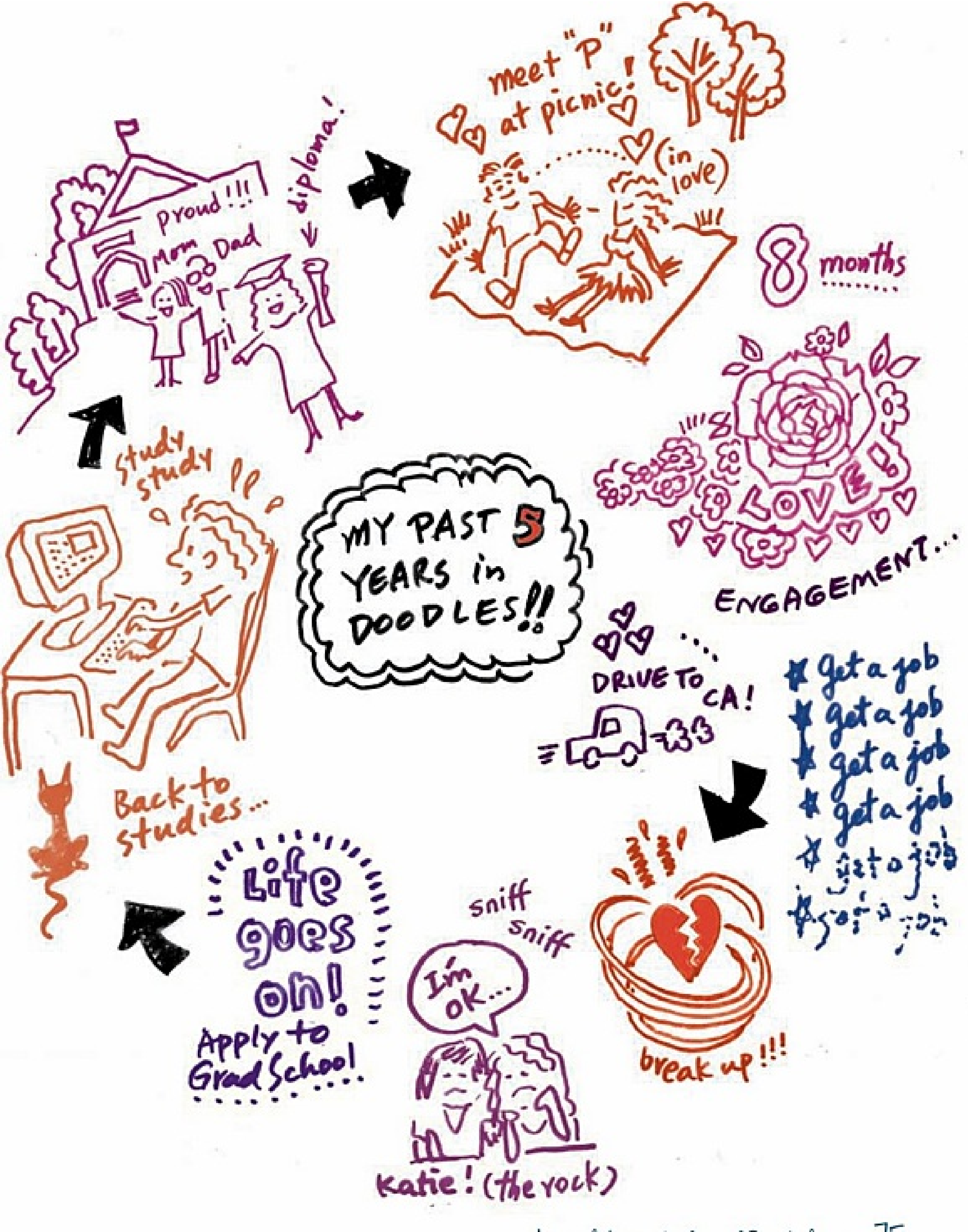
Try starting off with your name, a poem, or song lyrics . . .

arrows, directional lines . . . or your lucky number!

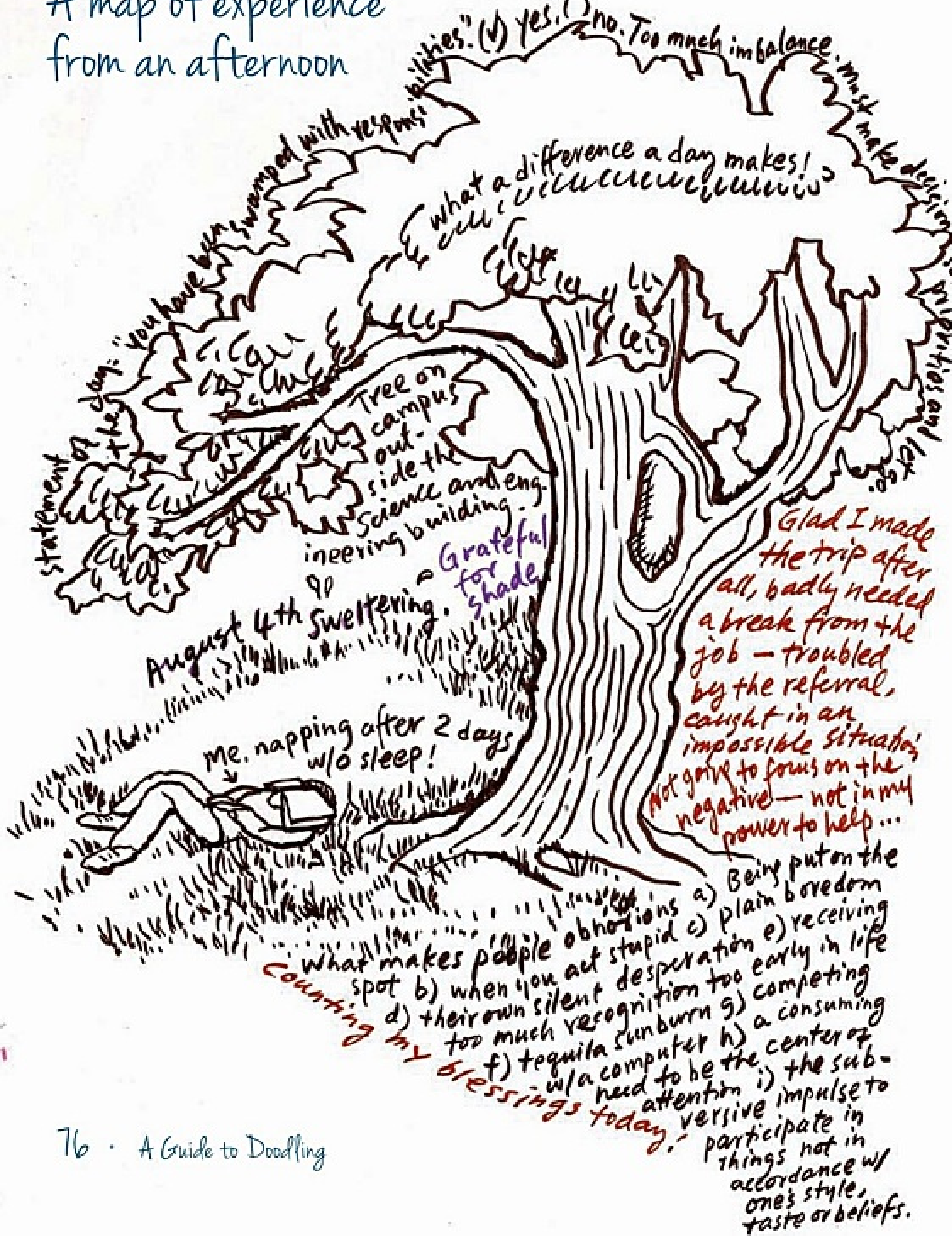
Doodled Maps of Experience

Whether you are an actual traveler or an armchair traveler, you can doodle a map of memories from a trip—whether real or imagined—or an experience. This is not as daunting a project as it may seem. Here are some suggestions on how to approach it.

1. Consider the shape of the journey, whether one of travel or of experience. Did you move from one place or event to another in a linear way? Or did you zigzag back and forth? Did you circle back to where you had started?
2. Define the beginning and the end of the journey, then plot events or experiences that stand out in your memory on your chosen shape.
3. Close your eyes and try to recall the details of each event or experience. After each memory, stop and doodle it in the right place on your map. Don't worry if the groups of doodles start to run into each other. This is a map of your personal journey and you will understand.
4. And don't worry about drawing the people you met along the way. Keep the momentum going by using stick figures with distinguishing details, such as glasses, a hat, or a mustache. As you go along, fill in the blank spaces with words, labels, thoughts, speech bubbles, associations, reactions, and anything else that will help record all the details you can remember.
5. Sit back and reminisce through your map of experience.

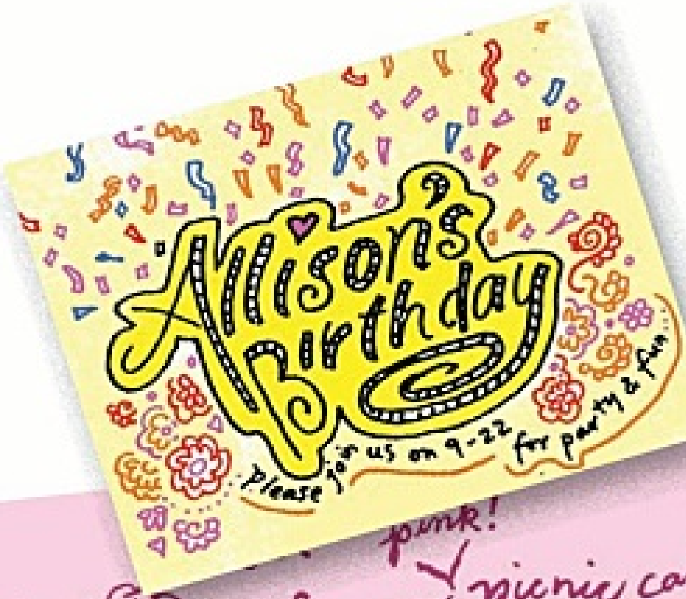

MY PAST 5 YEARS in DOODLES!!
Proud!!!
Mom Dad
diploma!
meet "P" at picnic!
(in love)
8 months
LOVE
ENGAGEMENT...
DRIVE TO CA!
get a job
get a job
get a job
get a job
get a job
break up!!!
sniff
sniff
I'm ok...
Katie! (the rock)
Life goes on!
Apply to Grad School!
Back to studies...
study study

A map of experience from an afternoon

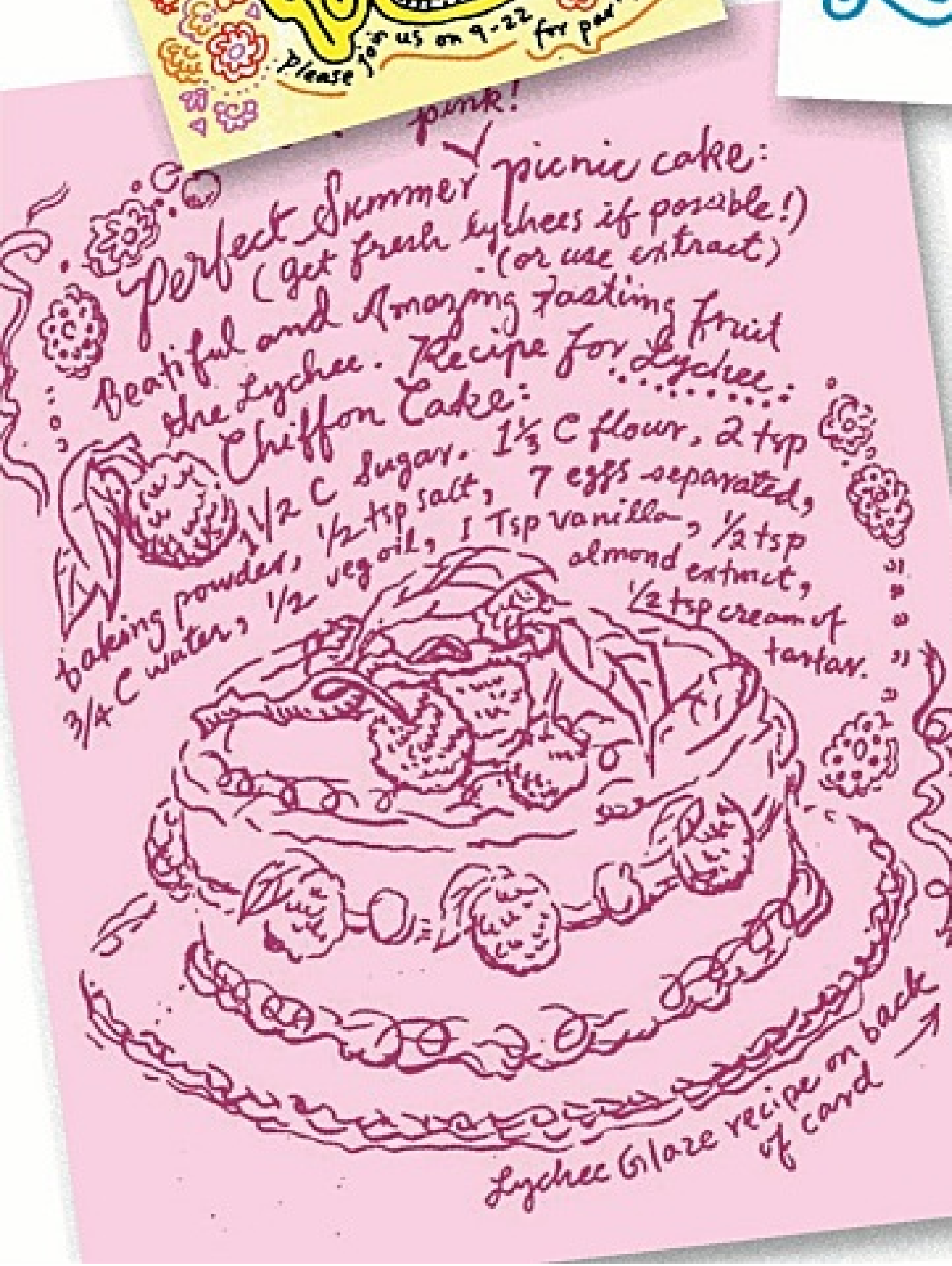


Sharing Your Doodle Art

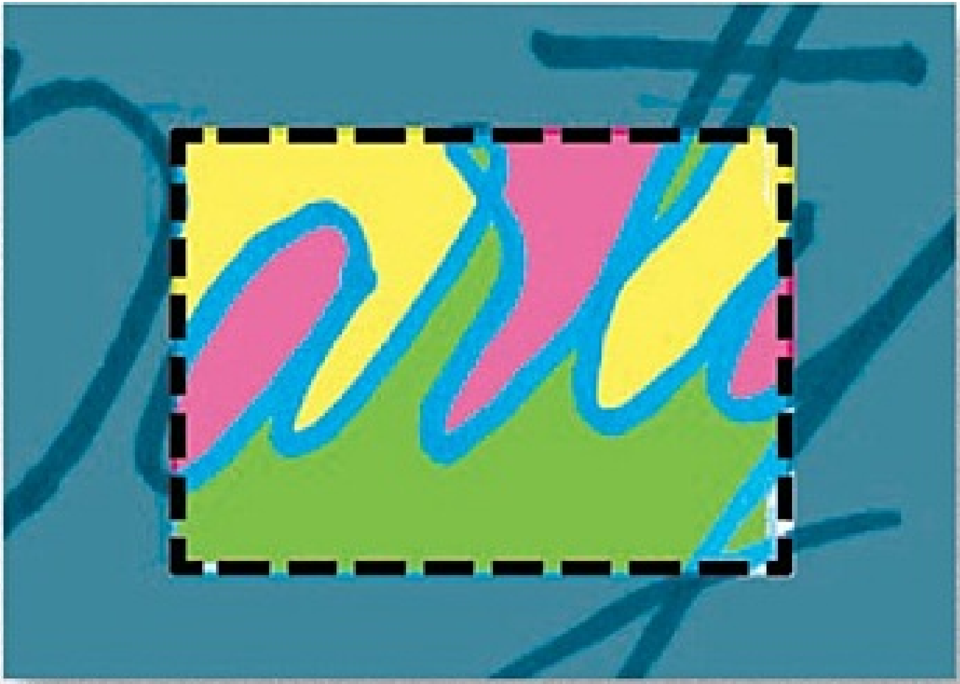
With access to a copier and/or a computer, you can copy your *Doodle Journal* pages and create personal and heartfelt art to share.



Birthday card or invitation



Recipe card



Tip

Here is a fun way to start an abstract composition. Write a word very large, then take a cardboard frame and move it over your page as a viewfinder. Choose an interesting composition, set your frame down over it, and trace the outline. Focus on that area only and fill in the intersecting lines with colorful doodles.

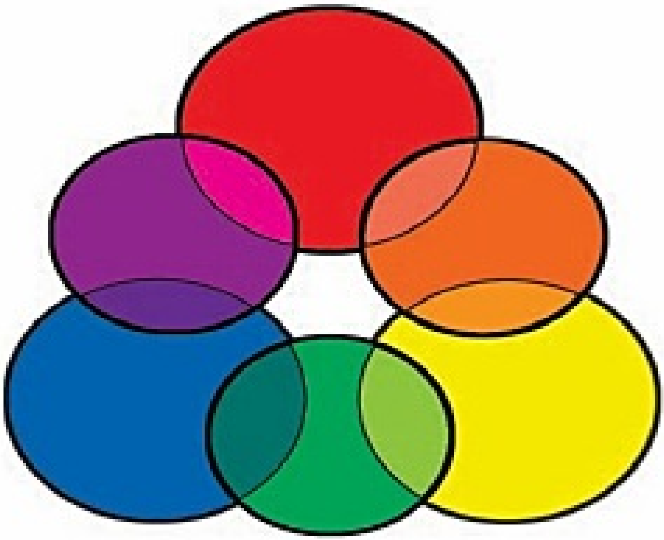
Chapter 6

The Hardware—Not So Hard!

Art Supplies

Take time away from the virtual world, switch off the gadgets, and savor your moments with pen on paper. Slowing down is an important step in allowing yourself to contemplate and search for inspiration—one of the starting points for doodling art.

Pick your favorite marker, pen, or a nicely sharpened pencil to make the outlines and try out the following selection of art materials to color your doodles. If you choose colored pencils to color in the tight shapes, you can get softer colors by slanting the pencil and using the sides of the tip.



THE COLOR CHART

PRIMARY colors are red, yellow, and blue. All other colors are created with different mixtures of these three.

SECONDARY colors are orange, green, and violet.

TERTIARY colors are red orange, yellow orange, yellow green, blue green, blue violet, and red violet.

Coloring Your Doodles

Good-quality colored pencils can provide very satisfying effects, from subtle to vibrant. They also offer more control than markers, which give even color but are less subtle. If you want to color with markers, try using firm pressure and blending colors to create shimmering gradations.

Careful coloring takes time, concentration, and effort. For instant gratification, color a small section of your doodle first. When you're ready, move on to the next area.

For a bold effect, trace the shapes over your coloring with a permanent black marker and watch your art work pop! If you prefer a soft, gentle look, leave the colored areas of your doodles unlined.

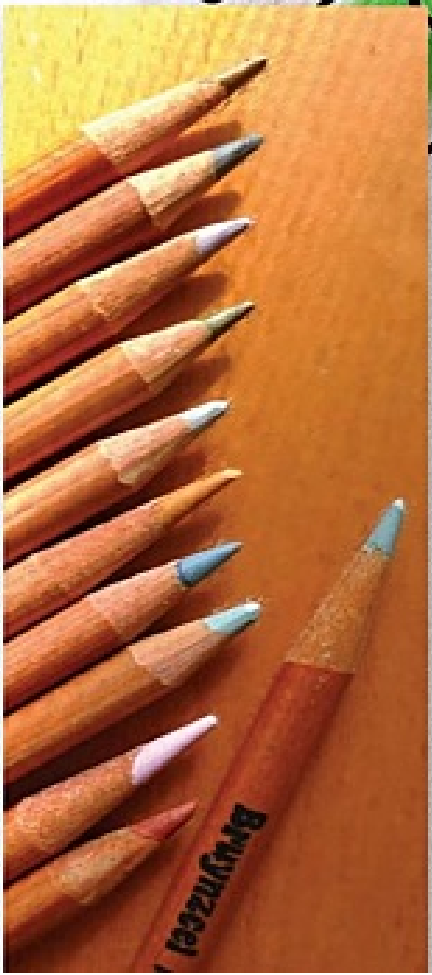
Coloring Sample:

PORCELAIN BERRIES, USING COLORED PENCILS

To show off the black outlines, color in the berries and leaves but don't fill the shapes all the way to the edge. You can try this method with any solid-colored object.

Try using a cool neutral background to highlight warm colored objects, like peachy reds, oranges, or yellows, and a warm neutral color for cool objects, like blues, violets, and greens. In the sample, a warm background of taupe mixed with salmon and lavender sets off the cool colors of the berries and leaves.

Whether using colored pencils or pastels, pick the exact colors you are going to use and press down on the pencil or pastel to get rich results. Once you are skilled in mixing colors, you can use a rainbow of lights and darks and experiment with using extra-light pressure to get more subtle effects.



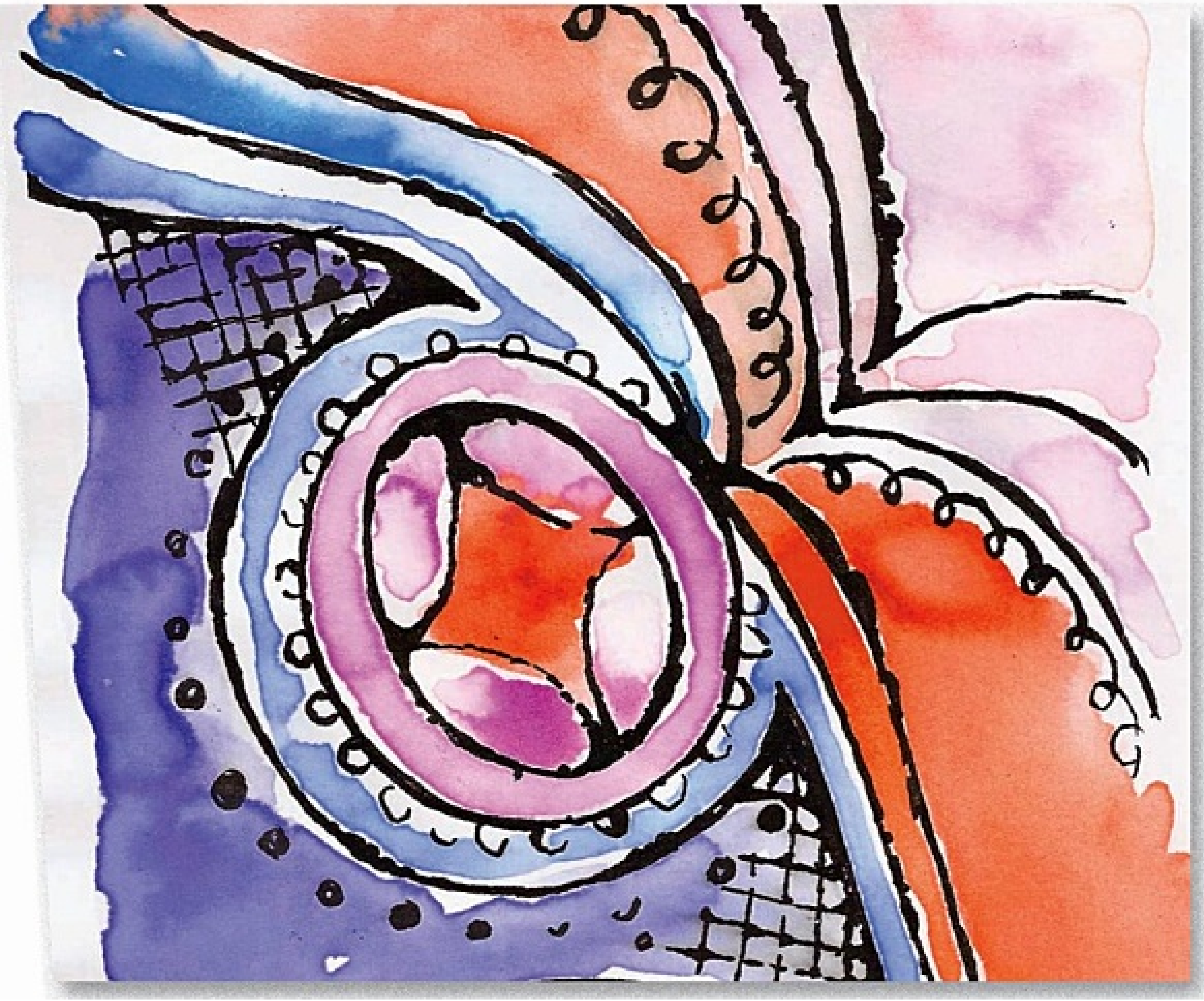
What are neutral colors? Think rocks and earth, from cool slate blues and grays to warm terracotta browns and oranges.

Gel Pens

You can get shimmering effects when you use gel pens to color your doodles. But make sure you turn the paper as you doodle, so that your hand is not resting on the finished areas of the art—gel-pen drawings can take hours to dry!

Watercolors

You do not have to buy top-of-the-line watercolors to get good results. Either the half-pan small bricks or the palette will work equally well. Watercolor is a favorite medium for children because of the ease of application and immediate results, but it is also used by many sophisticated landscape painters. It is said that painters who want to demonstrate their technical skills use watercolors because it is the most unforgiving of all paints. The carrying medium is water, whose spread and flow cannot always be controlled—and cannot be painted over or covered up. The spontaneity and versatility of watercolor provides both challenge and satisfaction to the artists who respect its whims.



Mix your watercolors in a white pan or on a plate. Use two or three natural-hair watercolor brushes, and be sure to have plenty of paper towels on hand for dabbing your wet brushes.

Tips

1. Use clean water to wash your brush. Change the water often to get bright, clean colors.
2. Dilute the paint. Think of watercolor as applying sheets of transparent pigment over your white paper. Don't confuse watercolors with gouache, which is opaque.
3. When painting with watercolors that are much diluted, you may get uneven "watermarks," or blotches, when the water dries, and the pigments settle into the grooves of the paper's surface. The smoother the surface of the paper, the more watermarks you will see. Some watercolorists delight in the unpredictability of watermarks and choose cold-pressed paper with a smooth, hard surface to maximize them.
4. Try not to rub the paper with your brush. If the paper is overworked, the roughed-up surface will show through the watercolors.

Pastels

Pastels offer delicate powdery colors and will give a soft, gentle feel to your work. Pastel sticks usually come in finger-widths, making it hard to color in the small spaces of detailed ink drawings. Instead, use your fingertips to smudge the color in broad strokes over your outlines. Then use the edge of an eraser to remove the color covering your lines (if necessary) and to erase any excess color outside the lines.

If you want to practice using pastels, make a few copies of the completed doodles in your *Doodle Journal* and color them in.

Tip

There is no substitute for the fingertips when using pastels—you will feel very grateful that you've got ten of them! A word of caution: Pastels will make your skin dry, so use lotion when you've finished coloring.

Here are some simple steps to keep in mind when coloring with pastels.

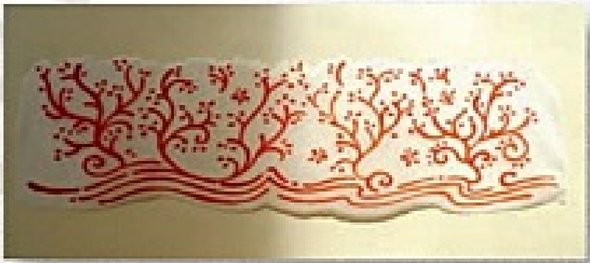
1. Try limiting the colors you plan to use on one image and decide on a color scheme at the outset. Choose four to five pastels that appeal to you and coordinate well together. Set them apart from the rest of the box.
2. Decide on the background color. Draw lightly to deposit the pigment on your doodle art, then rub it with your fingertips—very soon you will be able to tell how much pressure feels right. Don't worry too much about smudging outside the lines; if you need to, you can use an eraser to clean up around the edges.
3. Use the second color selectively, but use it for something in each major area of the page.
4. Repeat with the other colors.

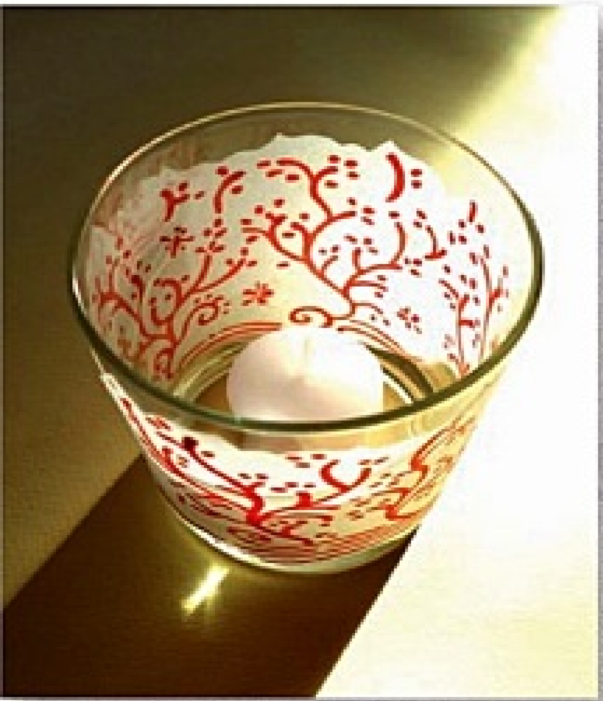
This method of coloring helps bring unity to the entire picture.

Chapter 7

Doodled Arts and Crafts

Doodles as a motif in fashion, interior design, and crafts of all kinds are more popular than ever. In craft stores and hobby shops, there's an abundance of materials and methods suitable for persons of every skill level. Here are a few samples of doodled crafts you can try—or use for inspiration in creating your own personal versions.





Votive Candleholder

MATERIALS NEEDED:

Thin, translucent paper such as rice paper, vellum, or tracing paper

Straight-sided clear or frosted-glass cup or jar

Scissors

Acrylic paints and brush or permanent markers

Tape or glue

Tealights

1. Measure a length of translucent paper to wrap around the glass cup or jar.
2. Decorate the edges of the paper by cutting a pattern with scissors.
3. Doodle your favorite motifs on the paper with beautiful colors—or use all black for a dramatic effect. Acrylic paints or permanent markers are better suited for this craft than watercolors or colored pencils.
4. Wait until the colors are completely dry then tape the decorated paper on the OUTSIDE of the cup or jar.
5. Place a candle in the cup and light. Enjoy the atmosphere and your glowing doodles!

Be careful! Don't attach your doodled paper on the inside of the glass or it might catch fire from the candle flame.

Doodled Paper Wallet

MATERIALS NEEDED:

8.5" x 11" sheet of blank paper

Pens, markers, or brushes and paints

Clear tape

Transparent adhesive film

1. Place a dollar bill in the center of your blank paper and fold the paper around, envelope-like, to loosely contain the bill. Lightly crease at the fold marks.
2. Decide how you want to orient your doodles on the flap, the back, and the inside front of the wallet.
3. Doodle on the paper until you are satisfied with your images.

4. Fold in the corners of the paper, and then the sides. Tape them down neatly.
5. Cut the adhesive film so that it overlaps the wallet by 2" on all sides. Peel off the backing paper of the film and carefully place your wallet, doodle side down, onto the sticky surface. Press down slowly with your palm. Prep yourself for this step and be patient working with adhesive film of this size. If you are unsure about applying the film, practice with a plain sheet of paper or a copy of your doodle.
6. Fold over the adhesive film to neatly cover all edges of the wallet.
7. To complete the wallet, use two layers of clear packing tape to close the two side edges of the pocket that will hold the bills.

Tip

Embellish your doodled wallet with dots of nail polish!

Doodled "Lacquer" Boxes

To make these fancy, shiny boxes, you can use your old nail polish—the ones that always looked better in the bottle than on your nails!

MATERIALS NEEDED:

Newspaper

Small wooden boxes or cardboard boxes that are in good shape

Nail polish

Paper and pencil

Permanent markers

Acrylic paint and small paintbrushes

1. Find a well-ventilated place and line your work surface with newspaper.
2. Paint the small boxes with at least two coats of nail polish. Use the tiny brushes attached to the nail polish bottle lids. DO NOT use your paintbrushes for this task, as they will be ruined. Let the boxes dry for 10 to 15 minutes.
3. Sketch a few doodles the size of the box lids. Select your favorite and start copying your sketch onto the lids with permanent markers (on lighter backgrounds) or paints and brush. Take your time and go as slowly as possible.
4. Paint the edges of the lid, if you like. You can clean up edges and mistakes with the same color paint as the background nail polish color. Use the smallest brush you have to do this.
5. Let the boxes dry completely in a cool, ventilated spot.

Letting Go of Your Artwork

Have you ever "let go" of artwork you are proud of? Artwork is not meant to be precious. What is precious is the process of creating with freedom and expressing your emotions, thoughts, and intentions through the medium. Pride in your creative efforts can sometimes be a burden.

If your doodles were created when you were going through an intense emotion, let the drawings carry away the oppressive vibes. If you express love, hope, and positive feelings through your doodles, "releasing" them is a form of sharing and connecting with the positive energy of the universe, opening a window to strengthening yourself through a network of similar vibes.

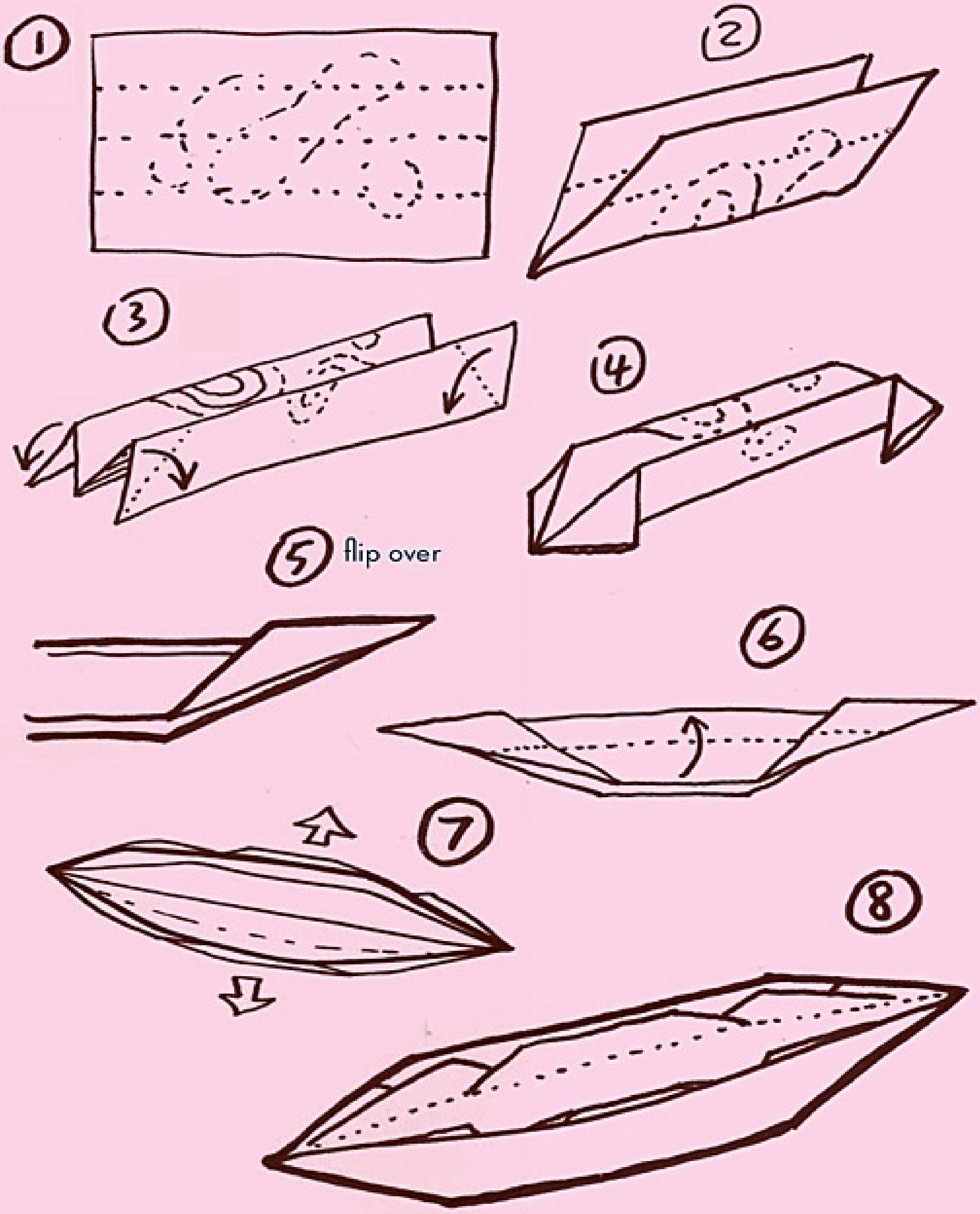
I once had the good fortune to visit Rhode Island, where a team of monks was performing the Tibetan Buddhist ritual of sand-mandala painting. Over a period of days, they took turns meticulously dribbling colored sand through a tiny opening at the end of a large metal cone onto a large table with a plan laid out on its surface. The result was an elaborate mandala with thousands of patterns and images. The monks then carried the mandala out into the open air, where a silent, awestruck audience watched as the wind blew away the creation in a matter of minutes. Letting go of the results of creative energy is a good exercise in coming to terms with impermanence and non-possession. This release of emotion in the form of artwork acts as a catharsis and can bring spiritual renewal.

A variation on the same idea: doodle while saying a prayer or a wish. The doodles might be messy and choppy if you are angry, or gentle and beautiful if you feel calm and accepting. Fold the page of doodles into a boat and cast it into a river or stream to be carried away on the current. Alternatively, burn the page in a fireplace, sending the ashes off into the sky. Realize that the artwork you create is yours to do with as you wish, including letting it go.

—EK

Instructions for Making Origami Boats

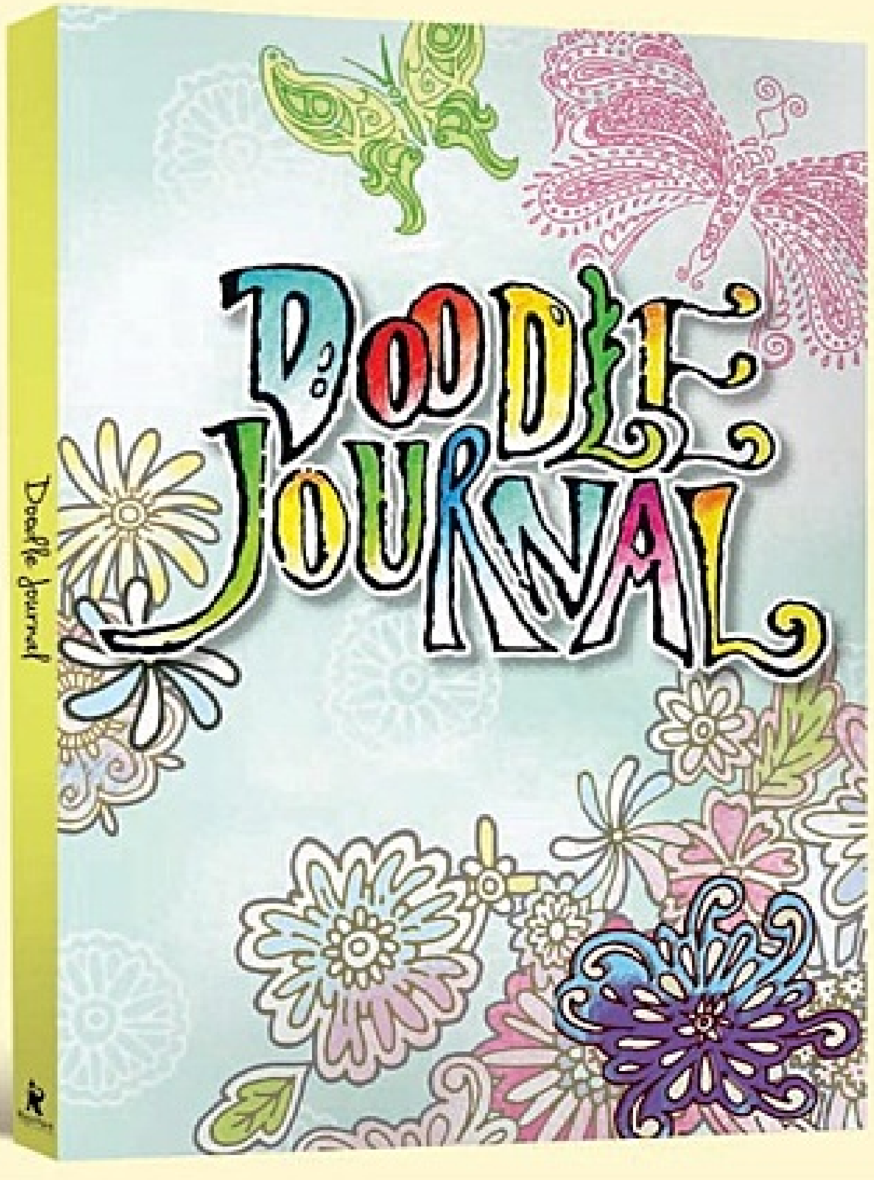
Fold your doodles into paper boats, cast them into a stream, and let them float away.



How to Use Your Doodle Journal

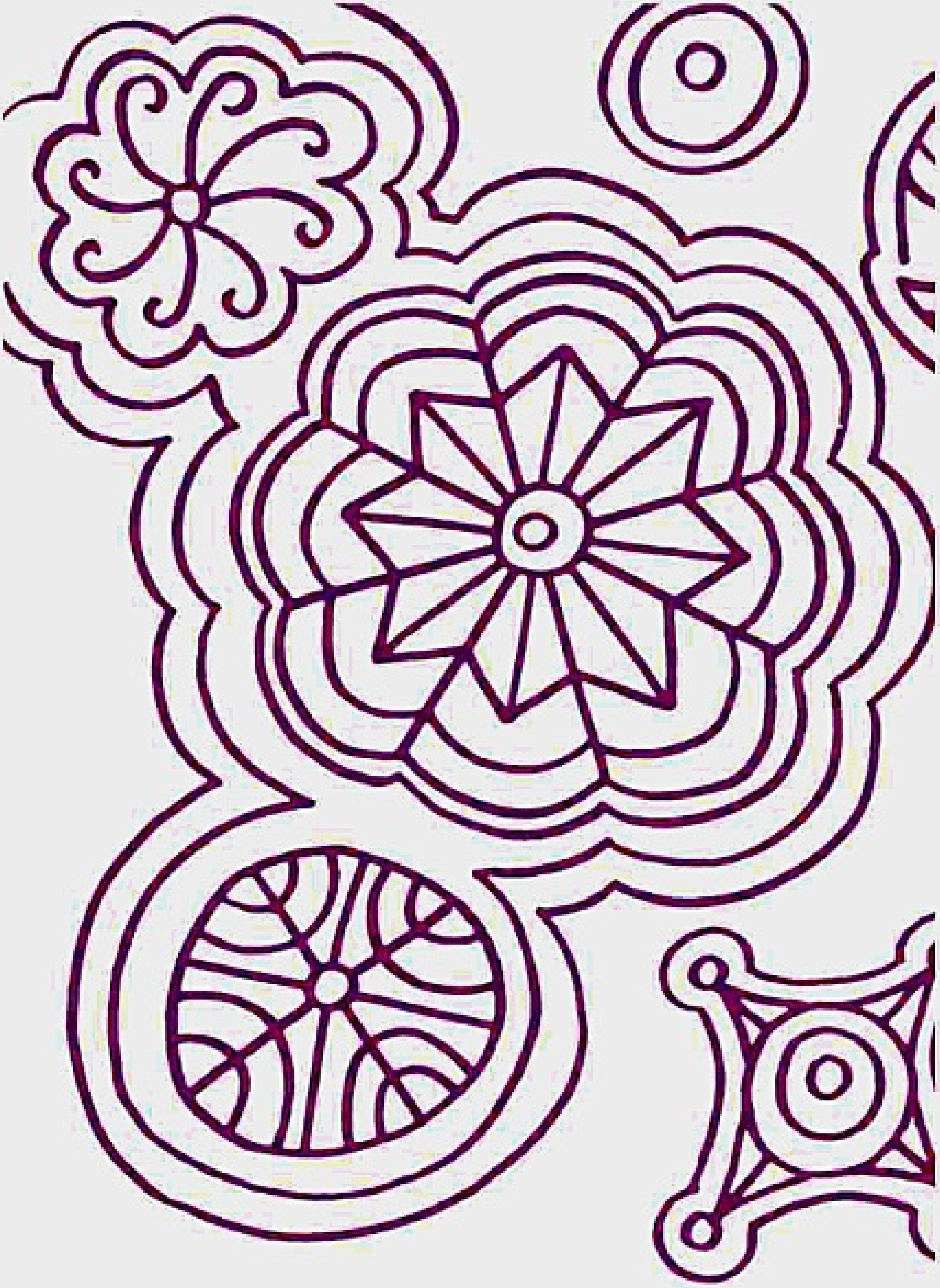
Now it's time to take what you've learned in this guide and start experimenting with the techniques in your *Doodle Journal*. There you'll find doodles to color and simple guidelines to get you started on creating your own fantastic doodle art. Quotes by a range of artists, from Lady Gaga to Vincent van Gogh, will provide inspiration.

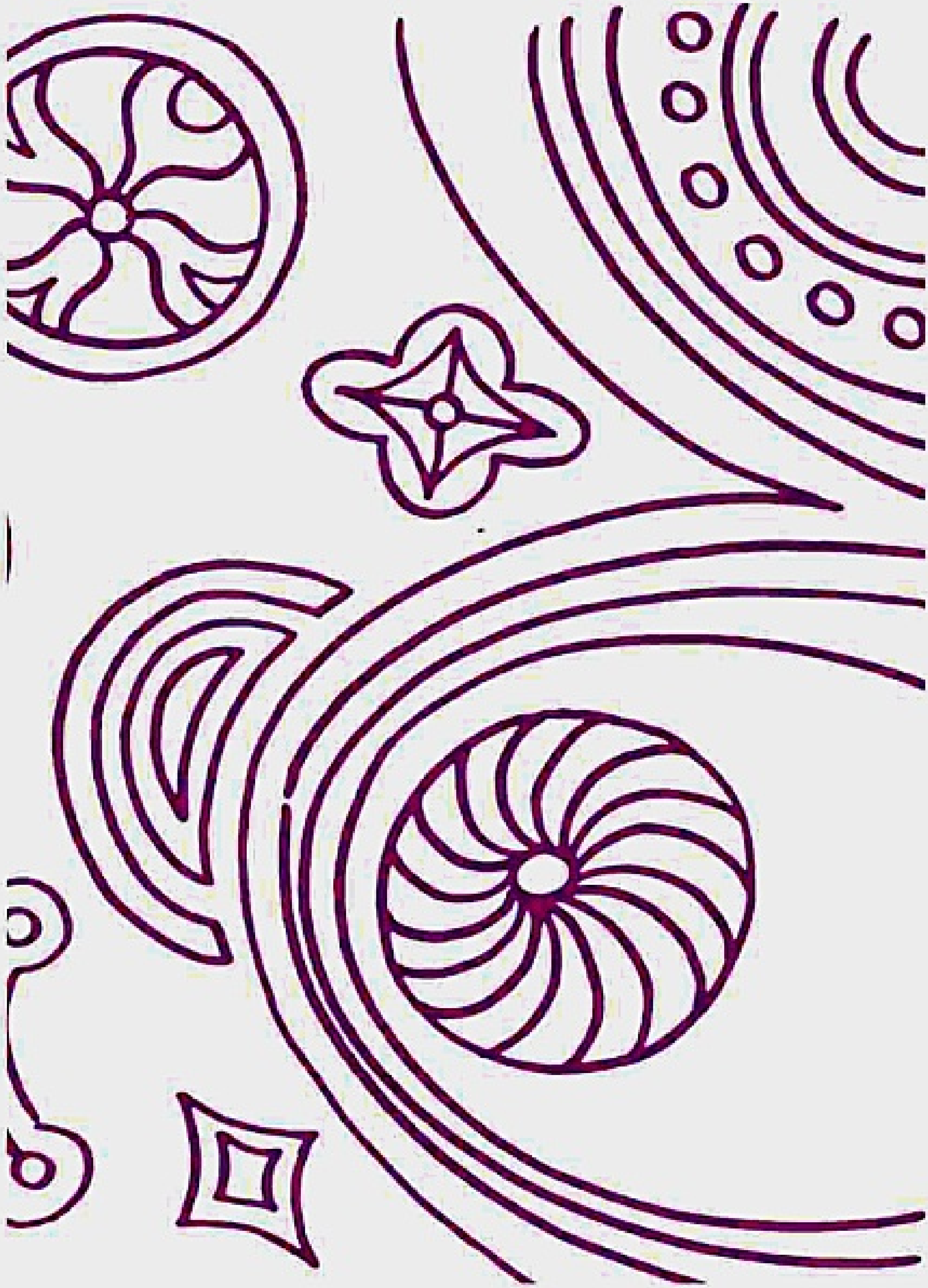
If you like, you can scan or photocopy some of the pages to practice on before refining your ideas in the journal. When the journal is complete, you'll have a keepsake to treasure—your own beautiful book!

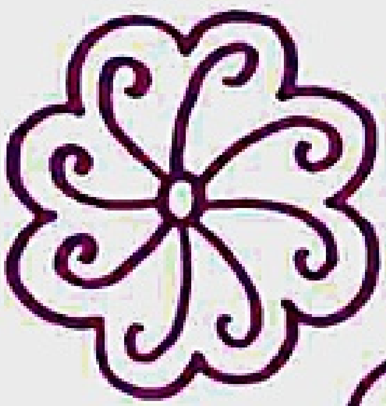


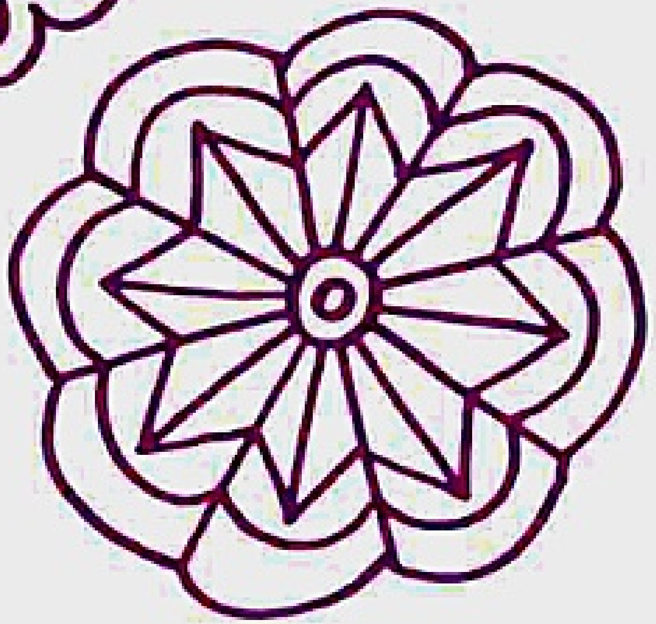
DOODLE JOURNAL

Race Point
PUBLISHING







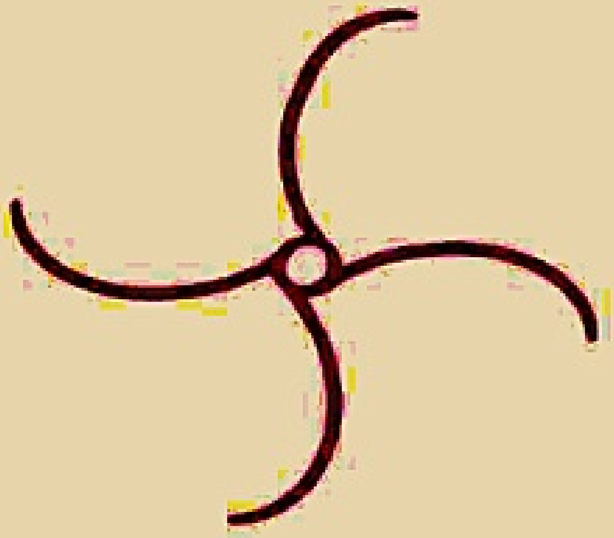


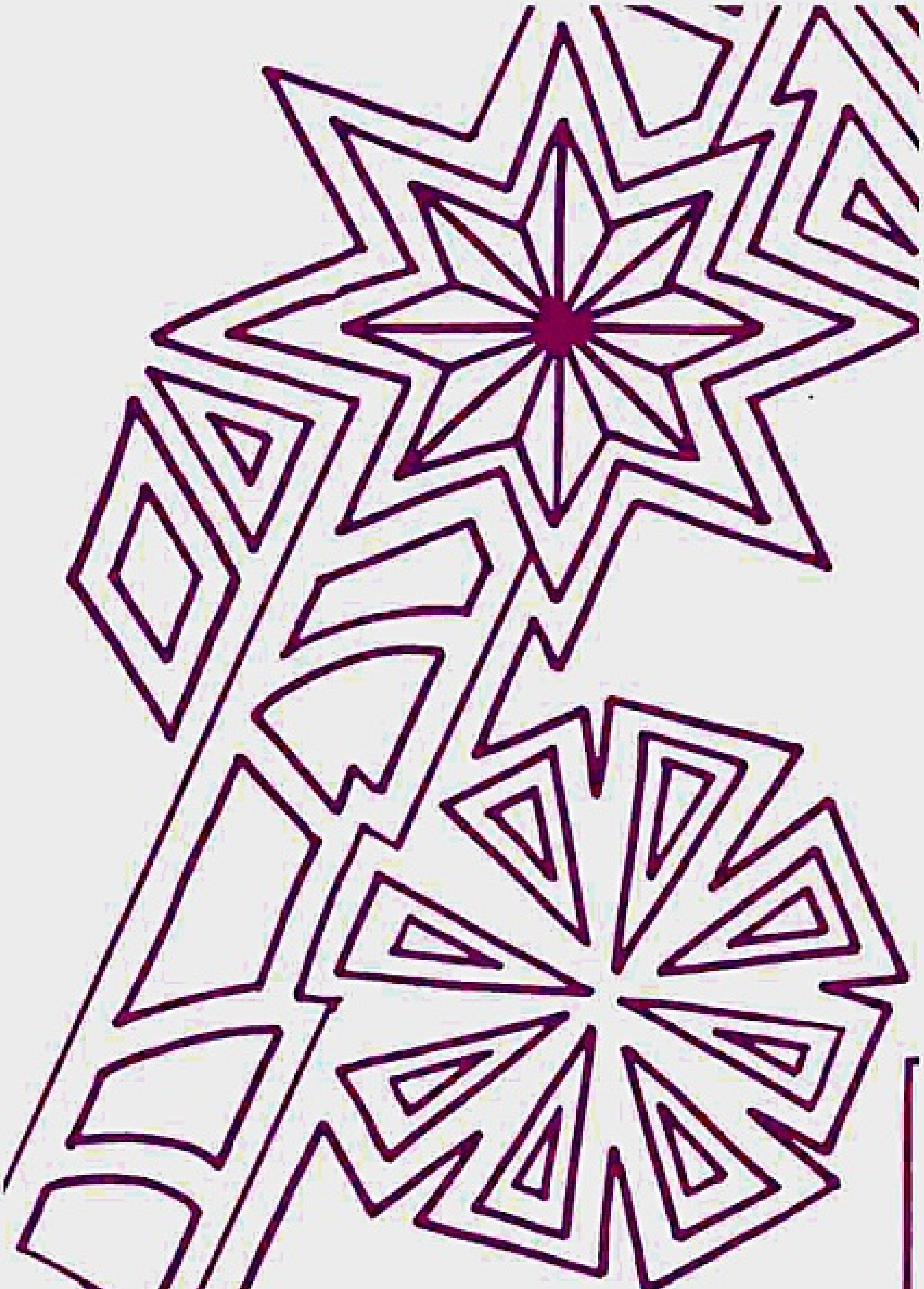
"And now, I'm just trying to change the world, one sequin at a time."

—Lady Gaga

"Simplicity is the ultimate sophistication."

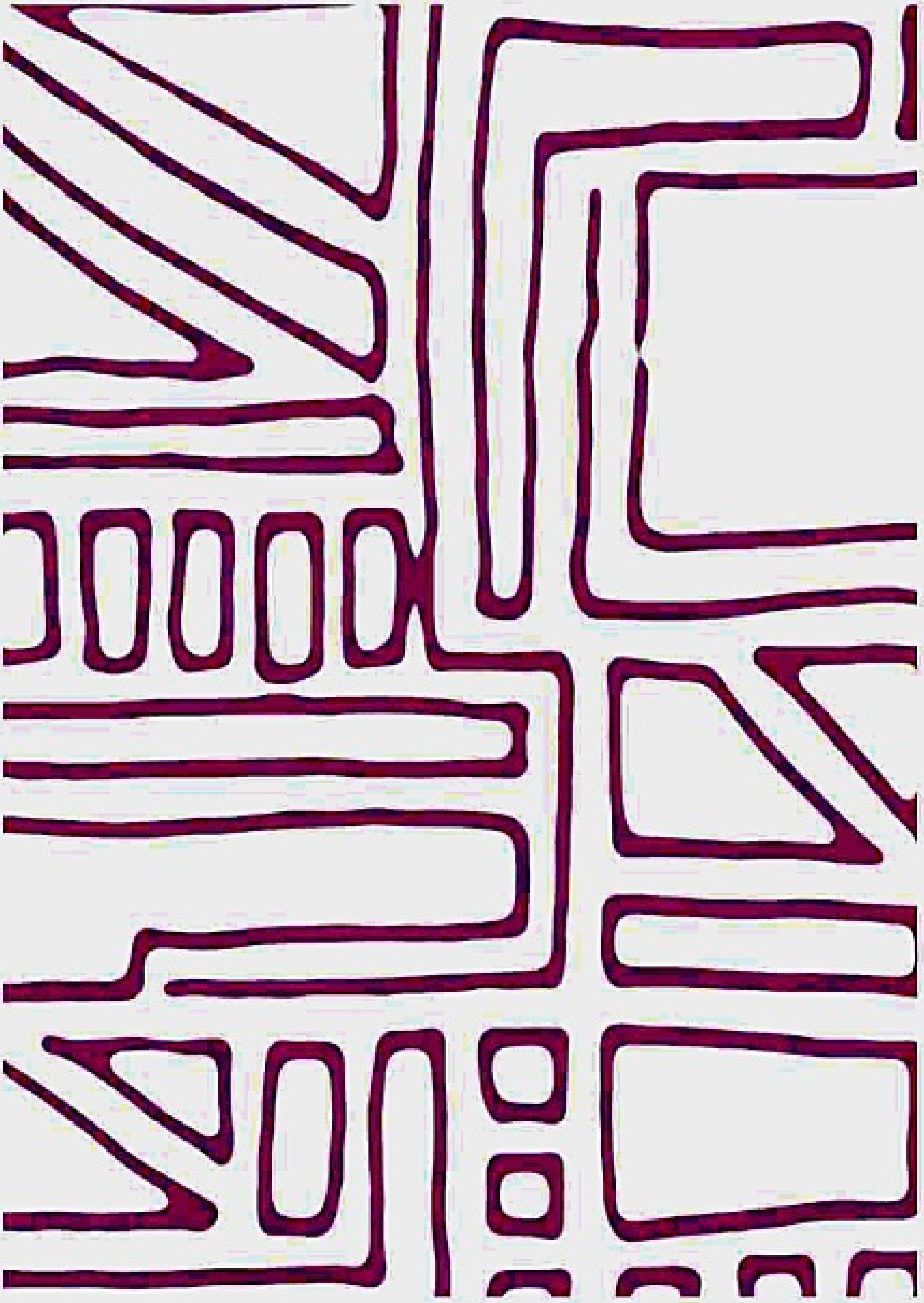
—Leonardo da Vinci

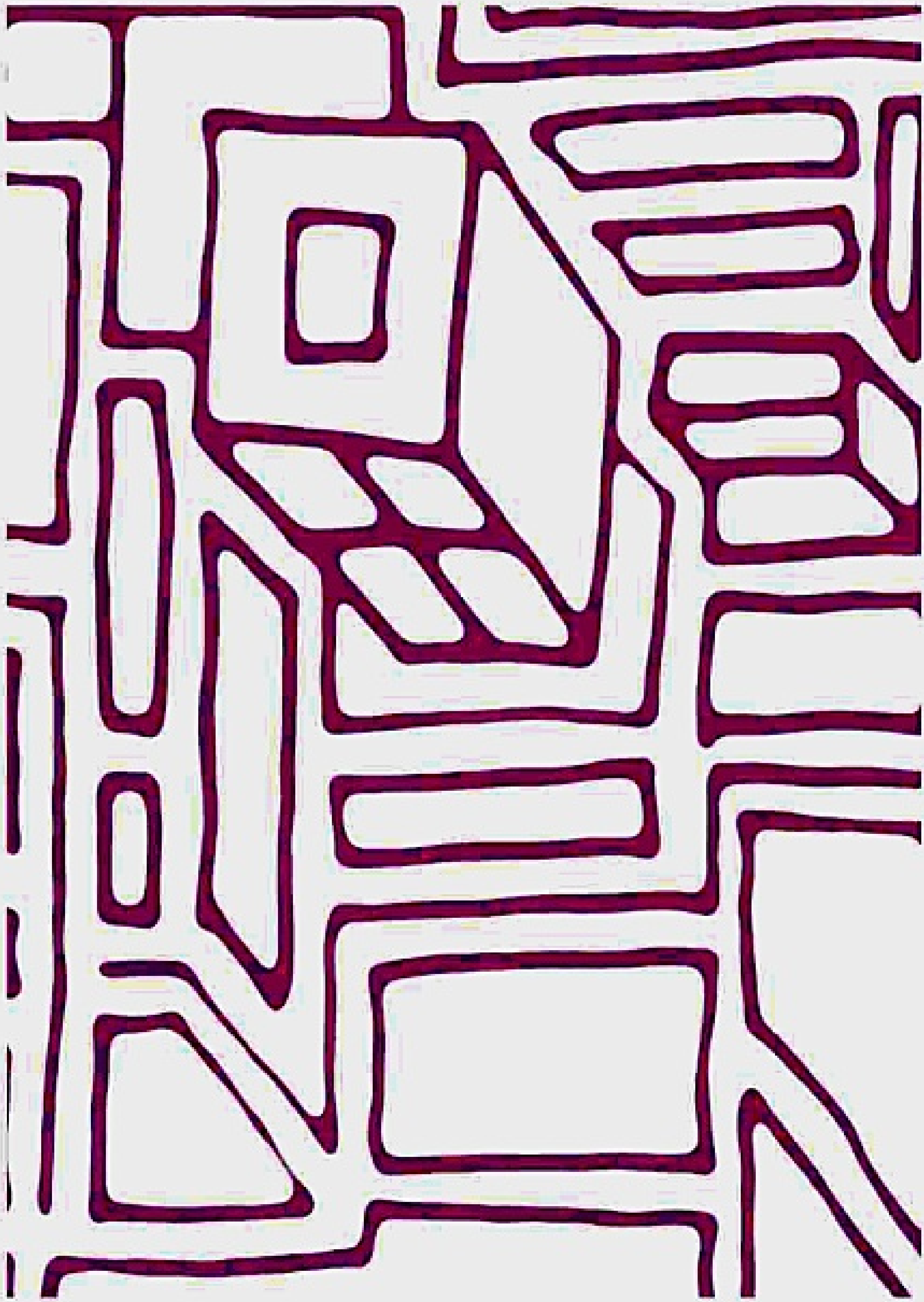




"The truth is outside of all fixed patterns."

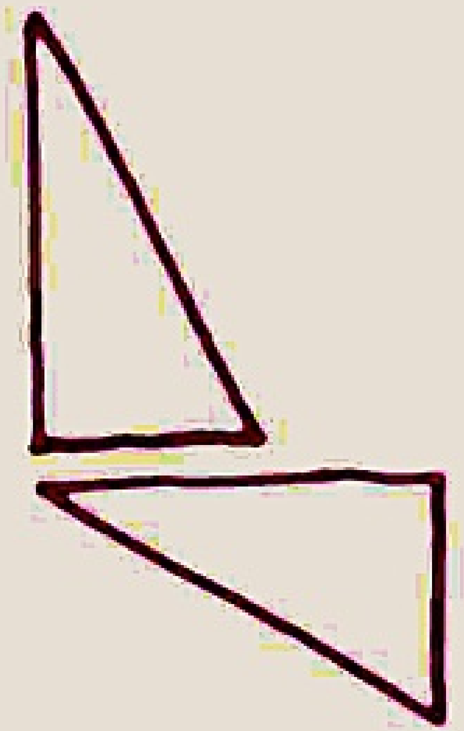
– Bruce Lee

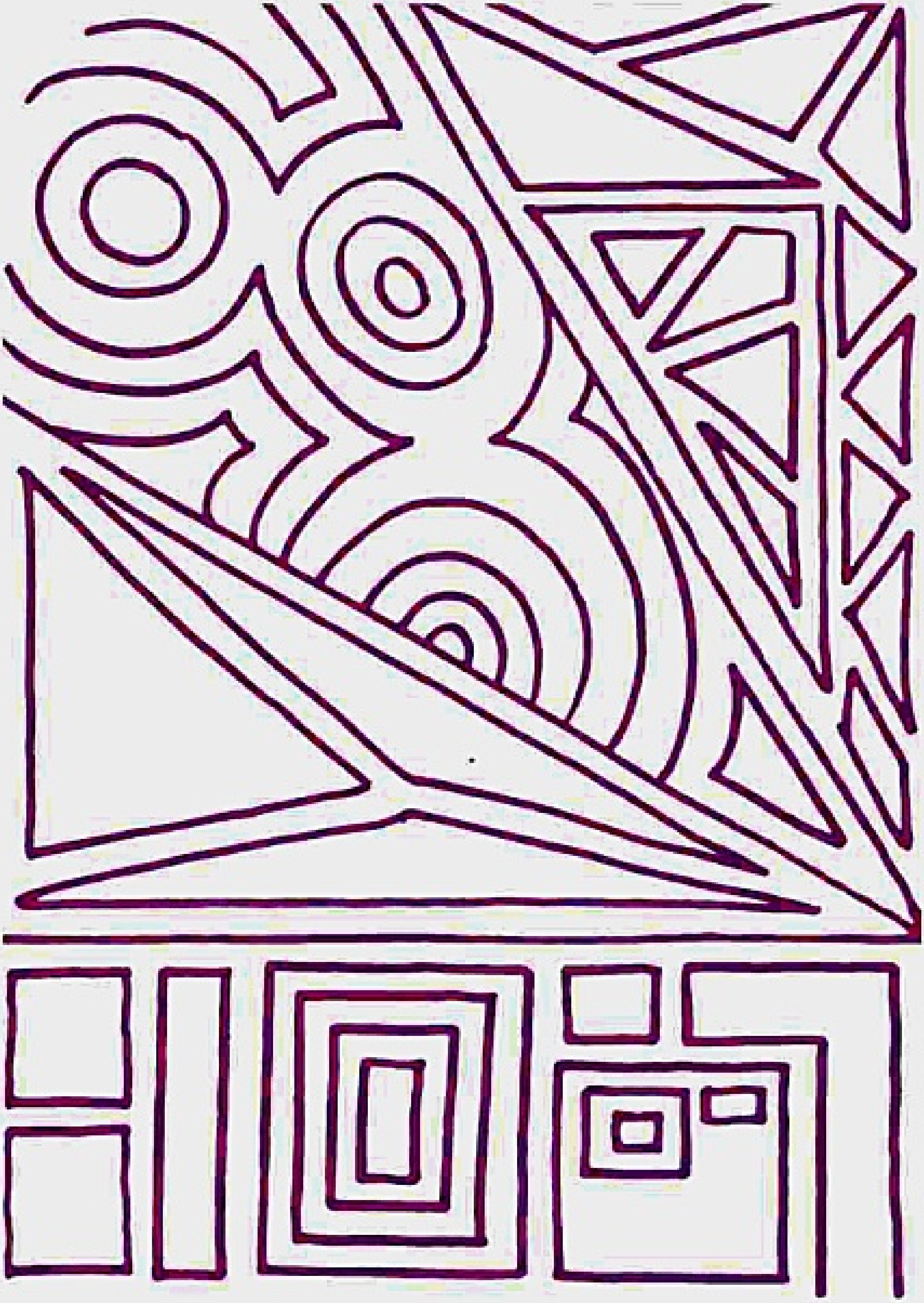


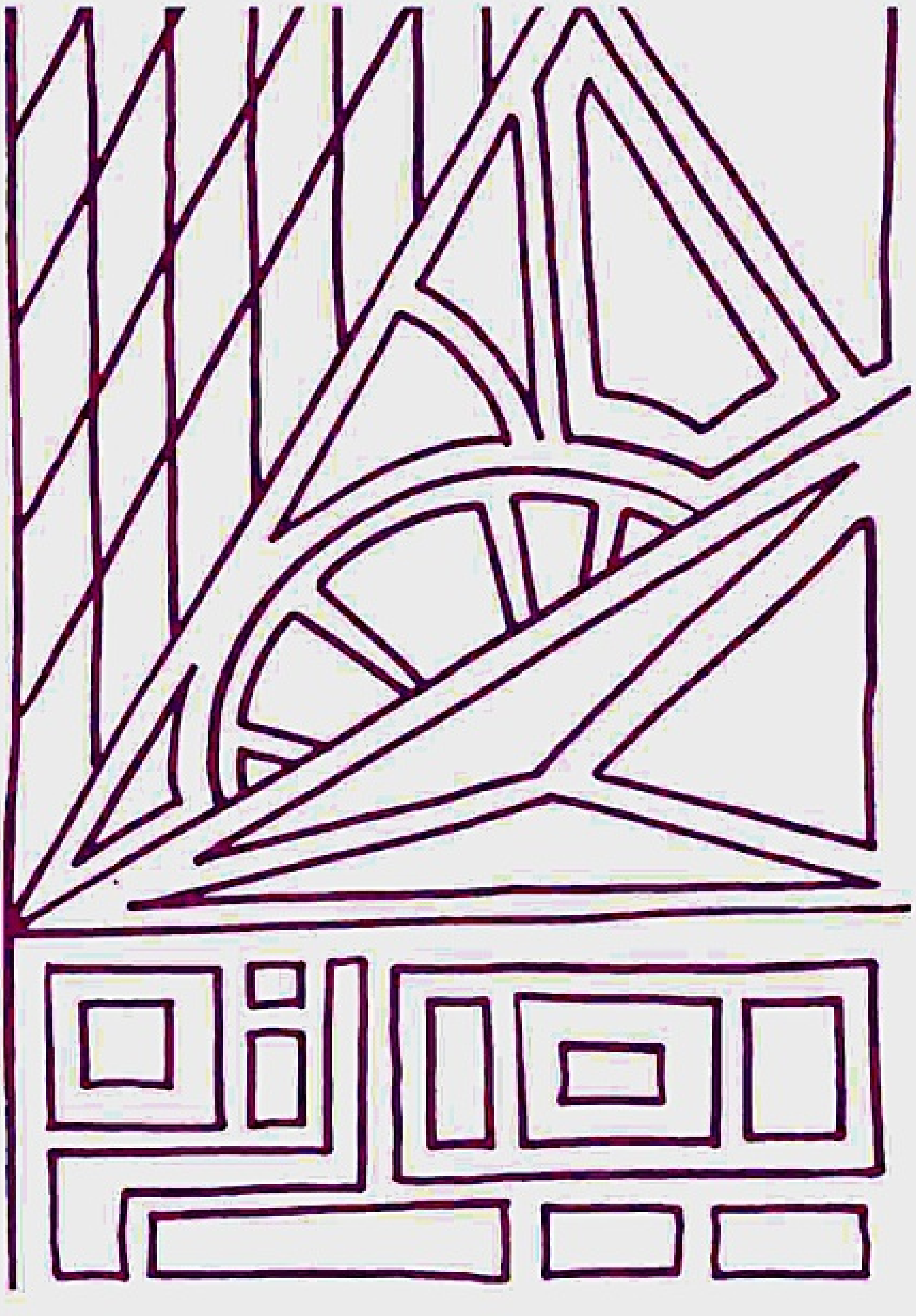


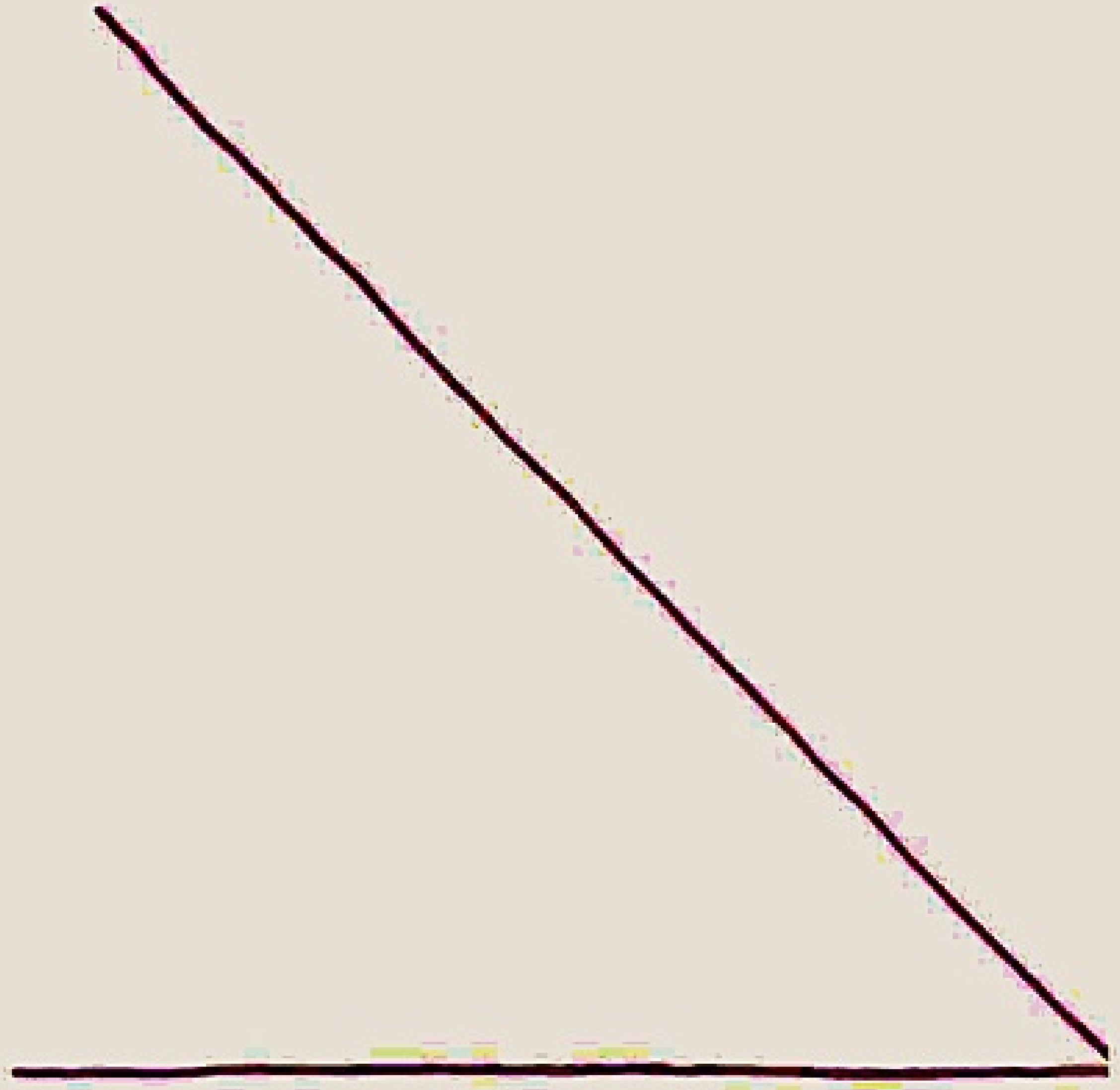
"Perfectly ordered disorder designed with a helter-skelter magnificence."

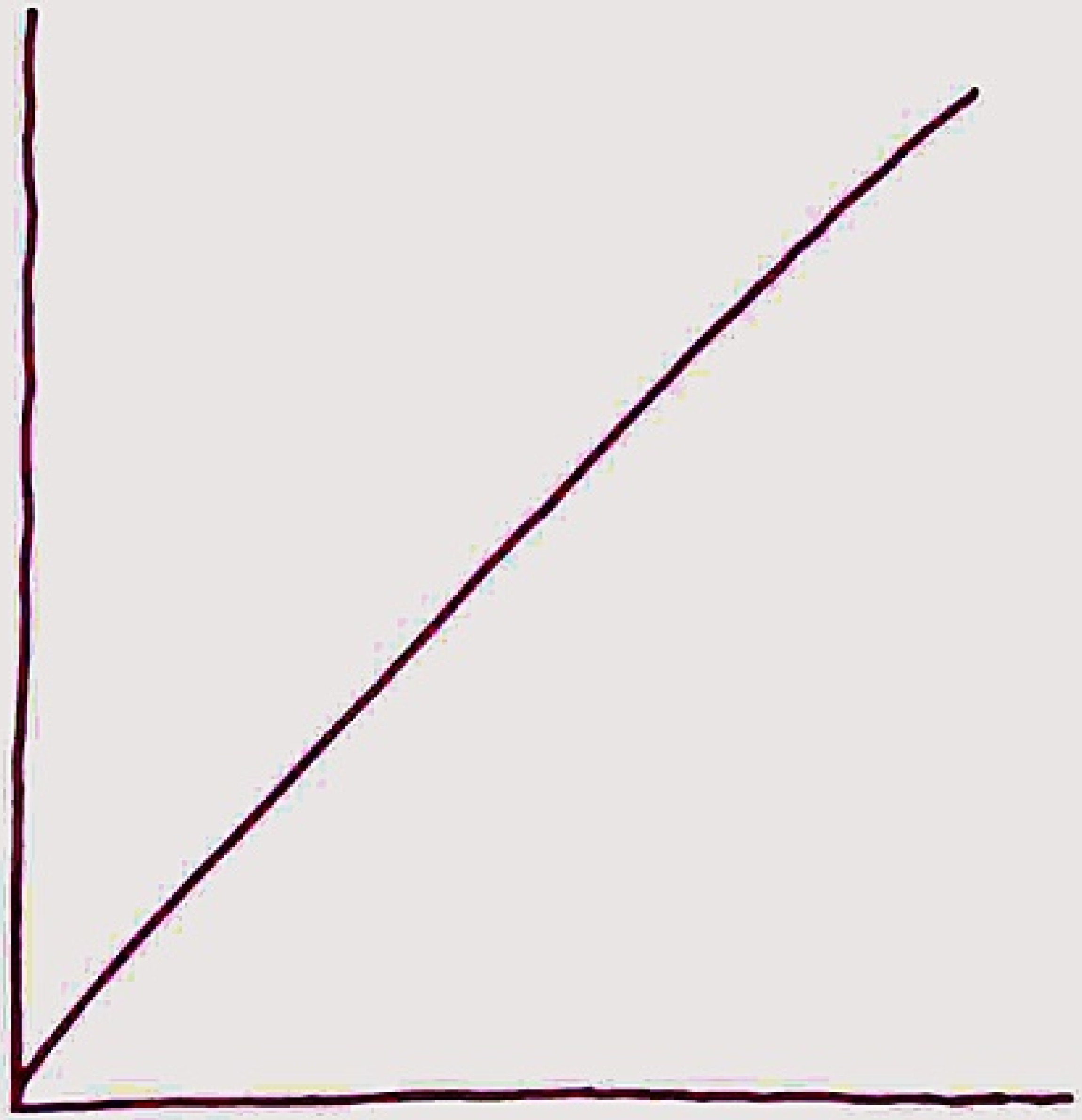
—Emily Carr

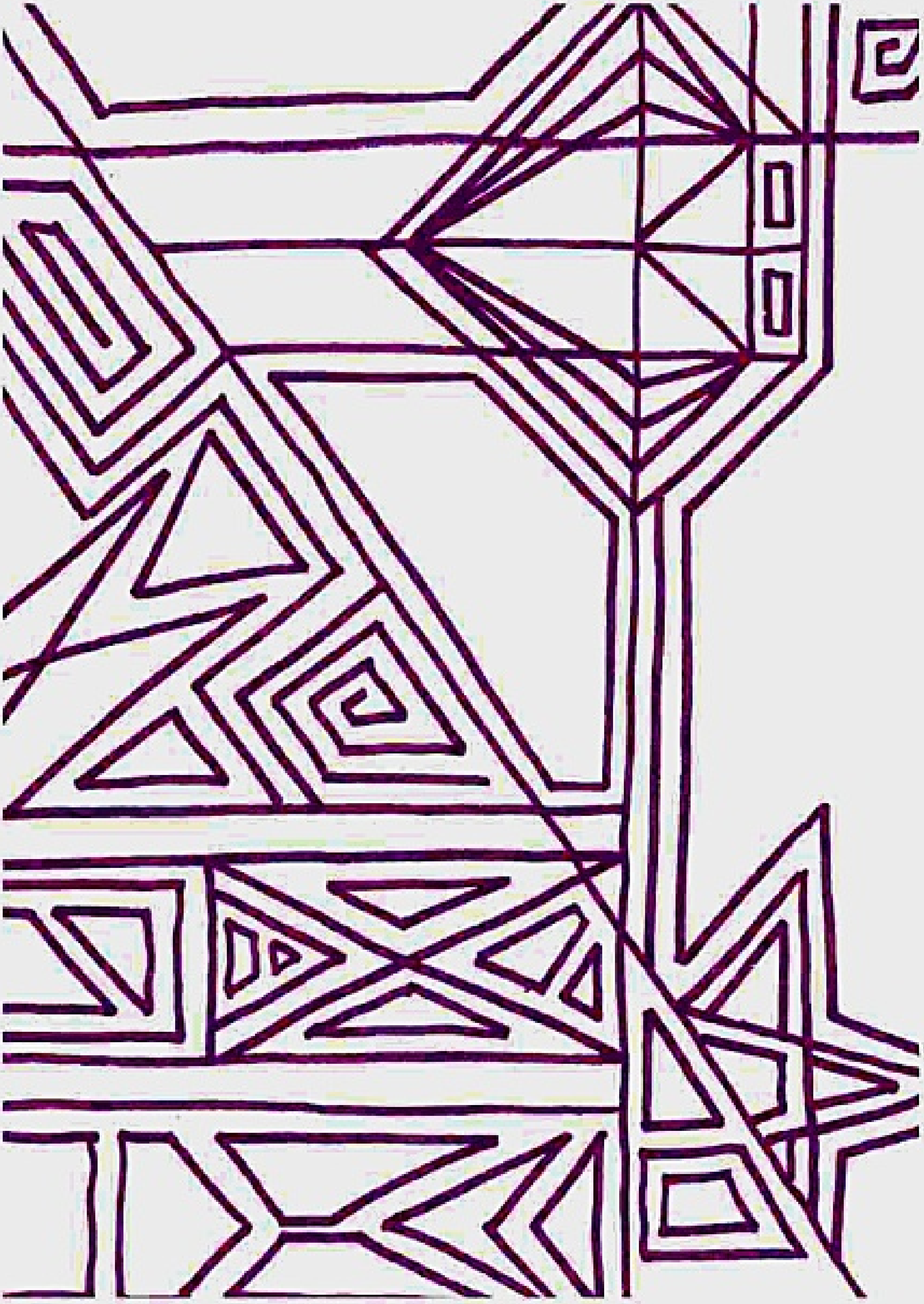


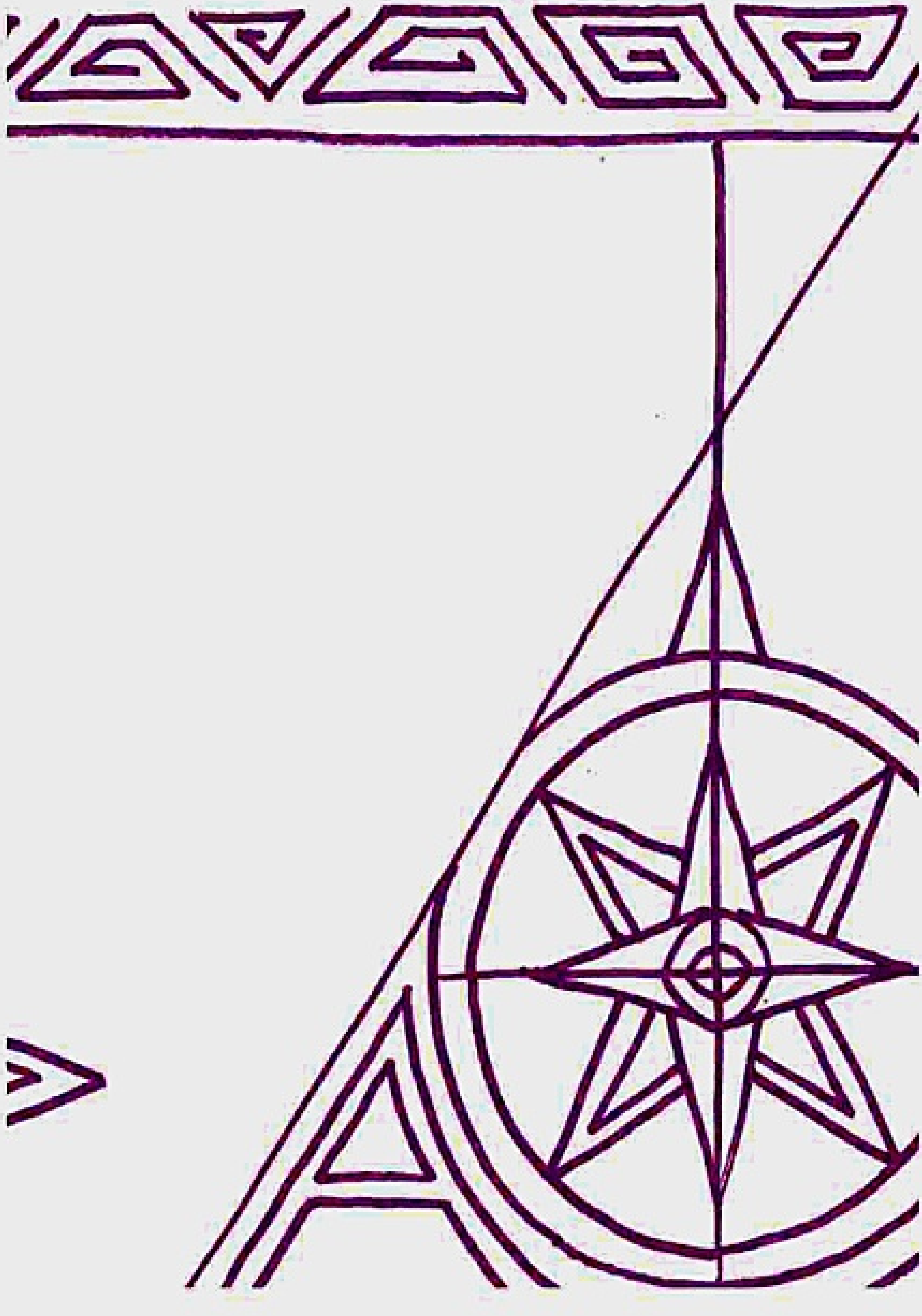






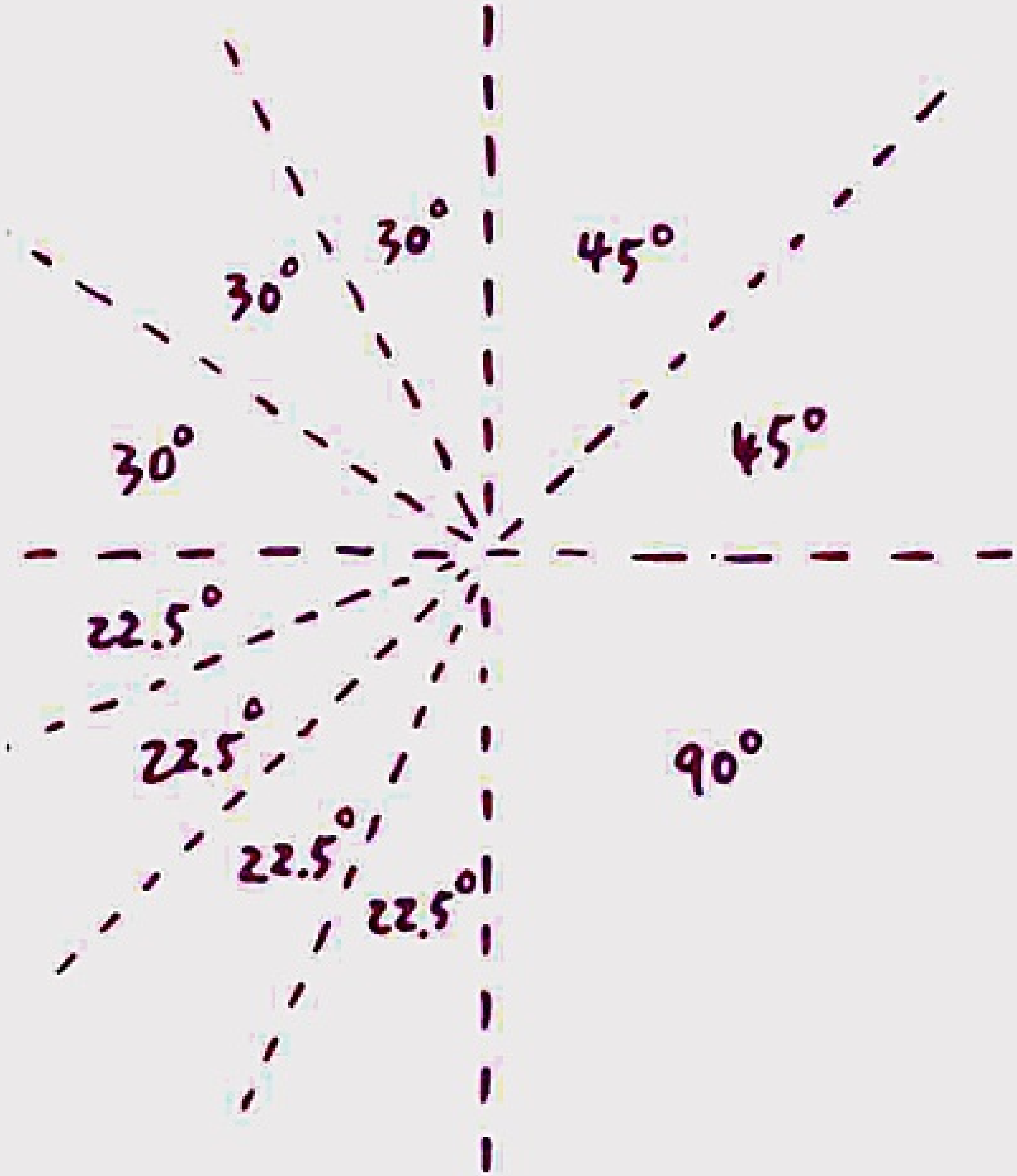






"I like the night. Without the dark, we'd never see the stars."

—Stephenie Meyer, Twilight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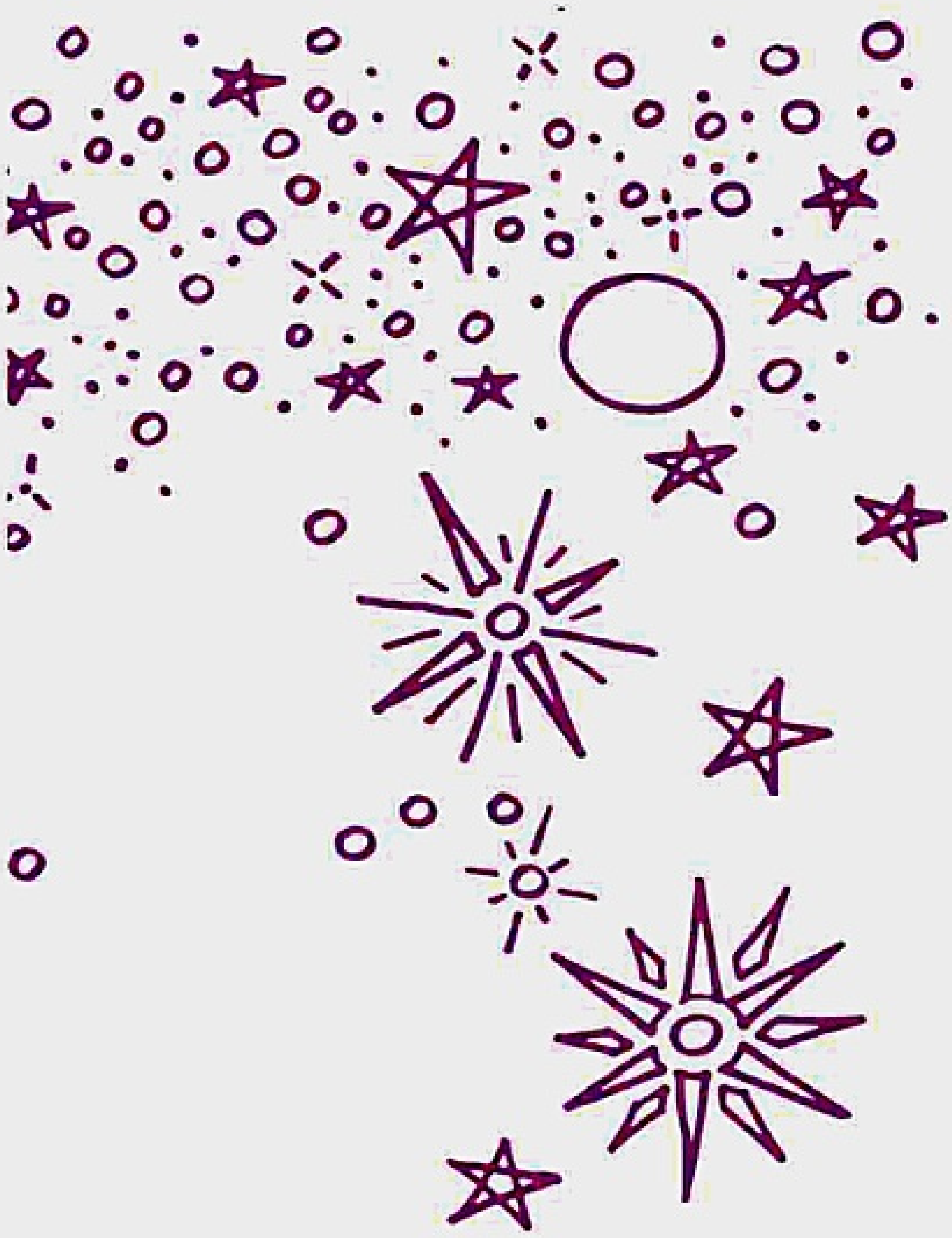
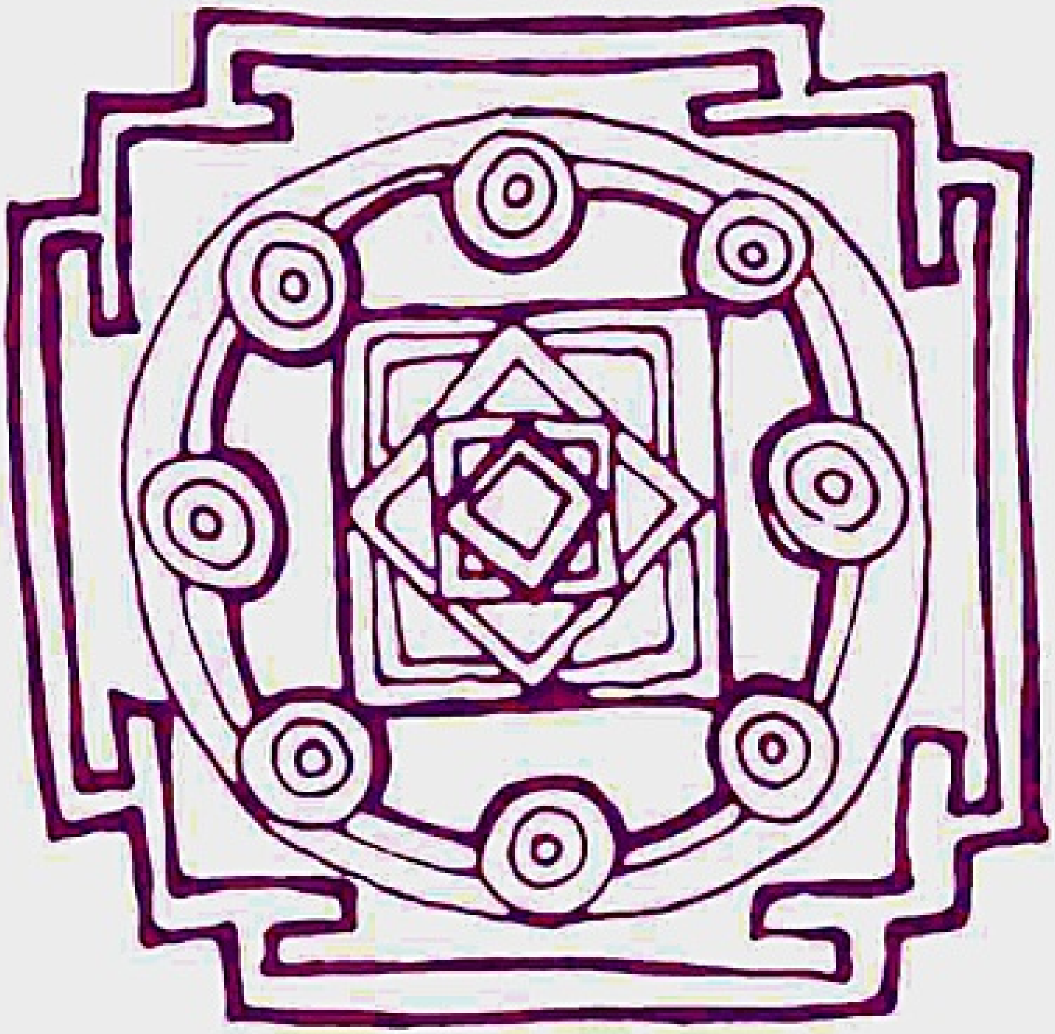
"The sight of the stars always makes me dream."

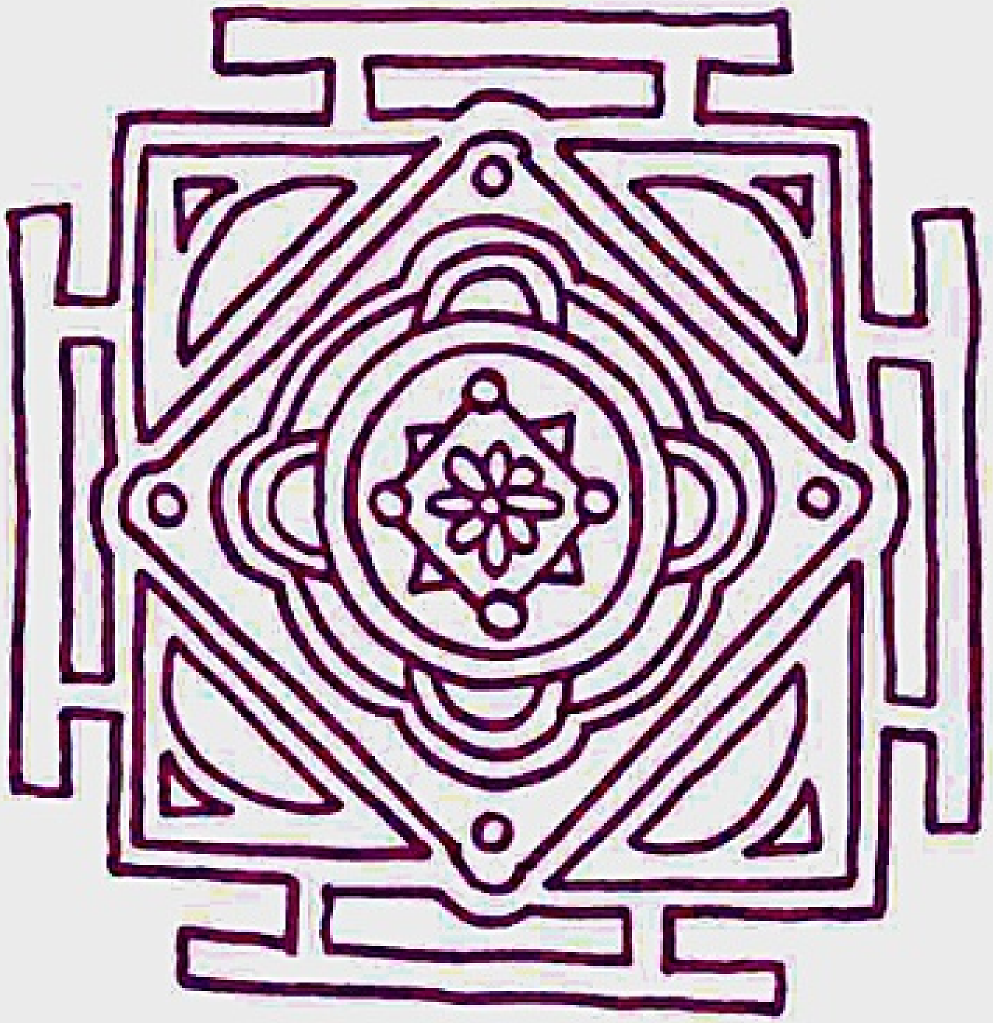
—Vincent van Gogh

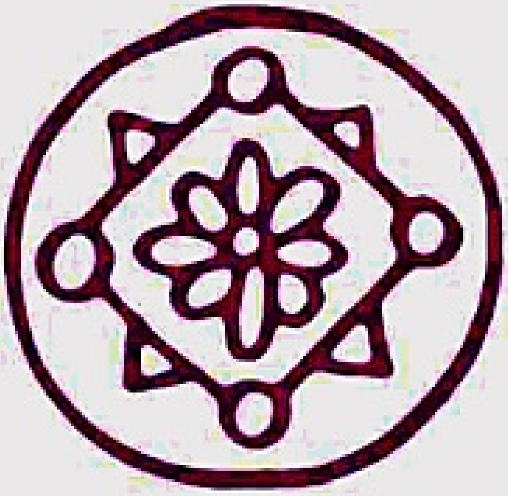




"Never, never rest contented with any circle of ideas, but always be certain that a wider one is still possible."

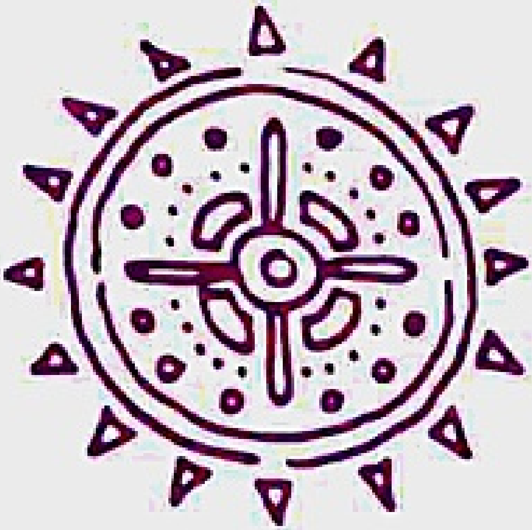
—Pearl Bailey

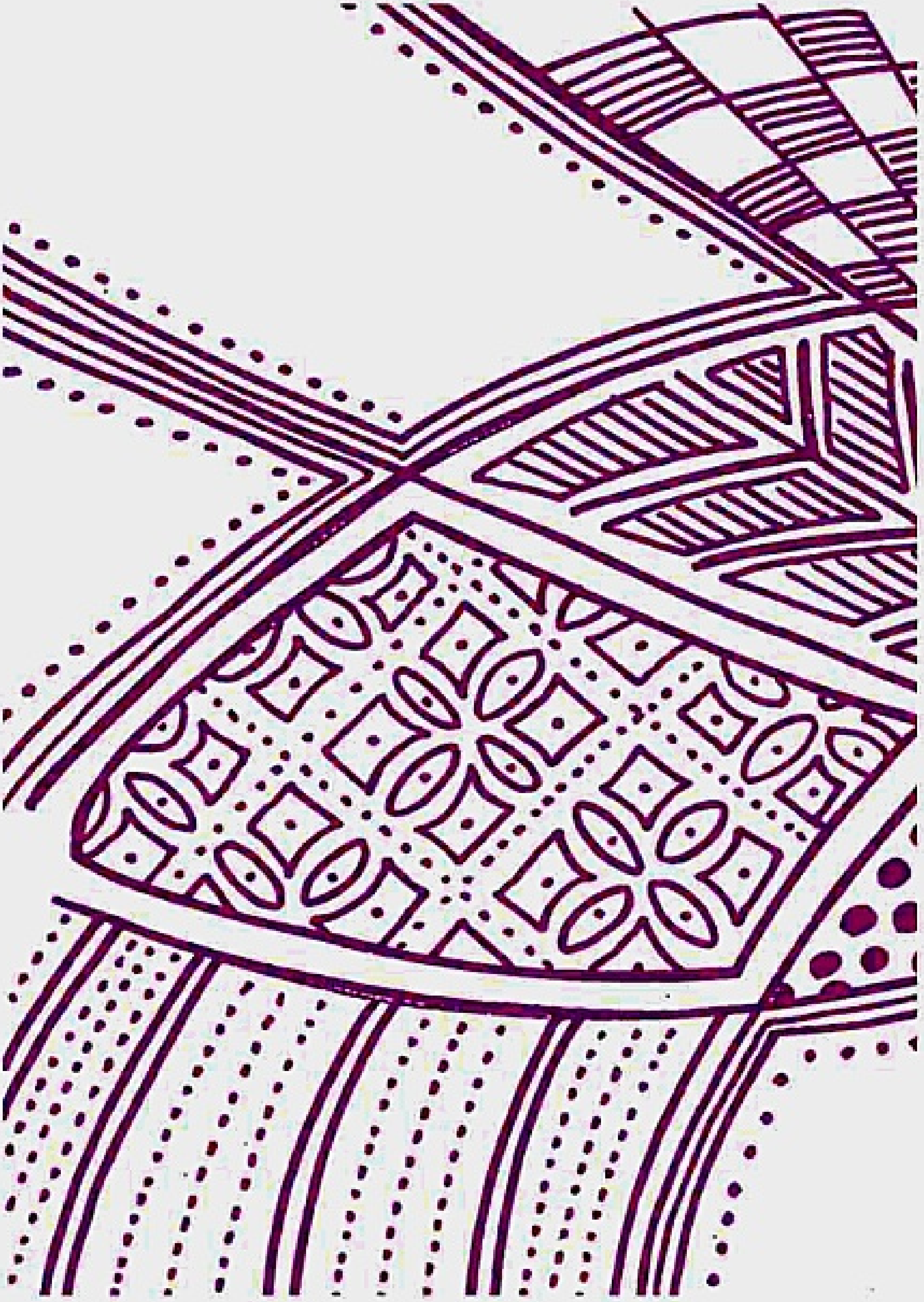


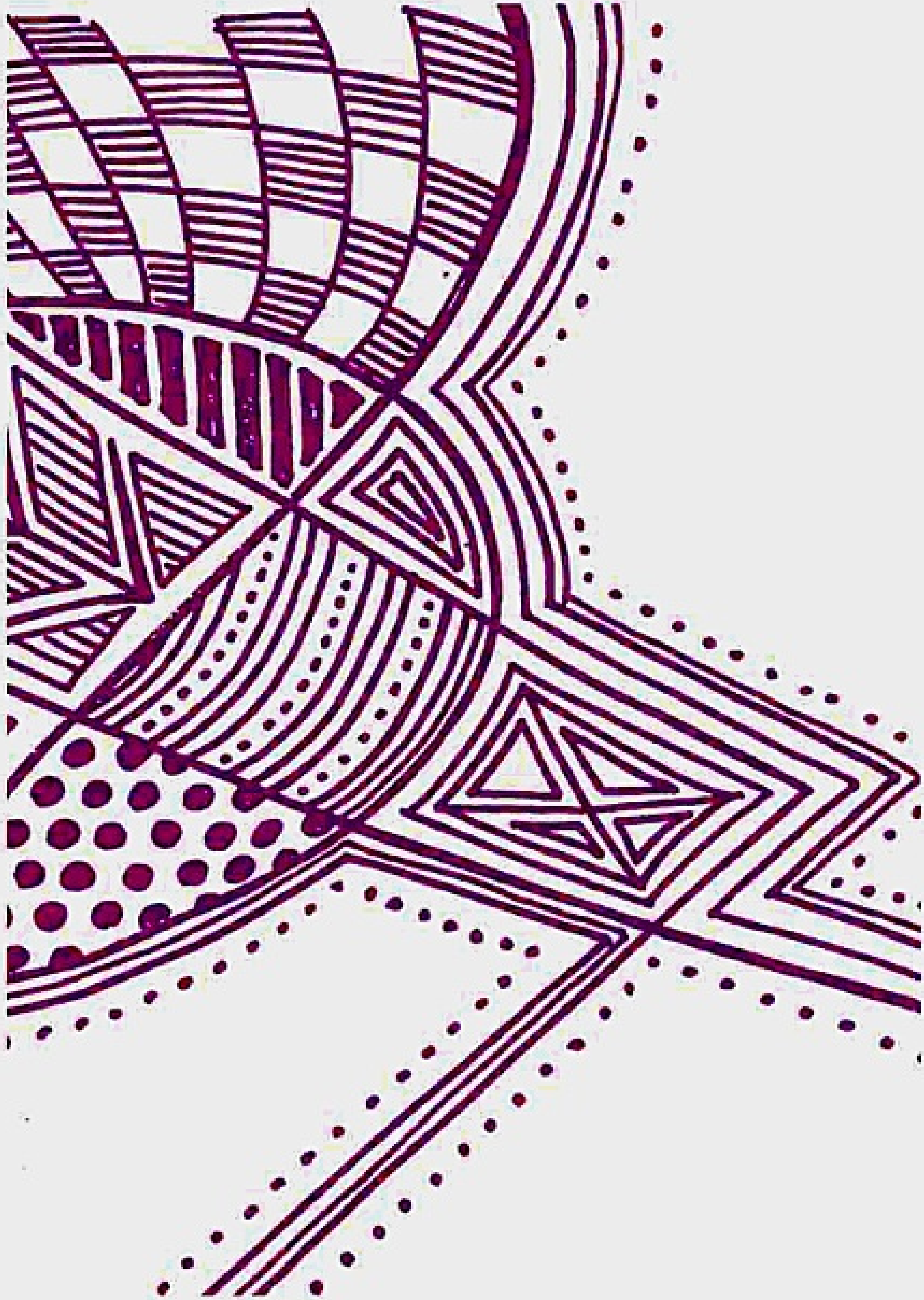


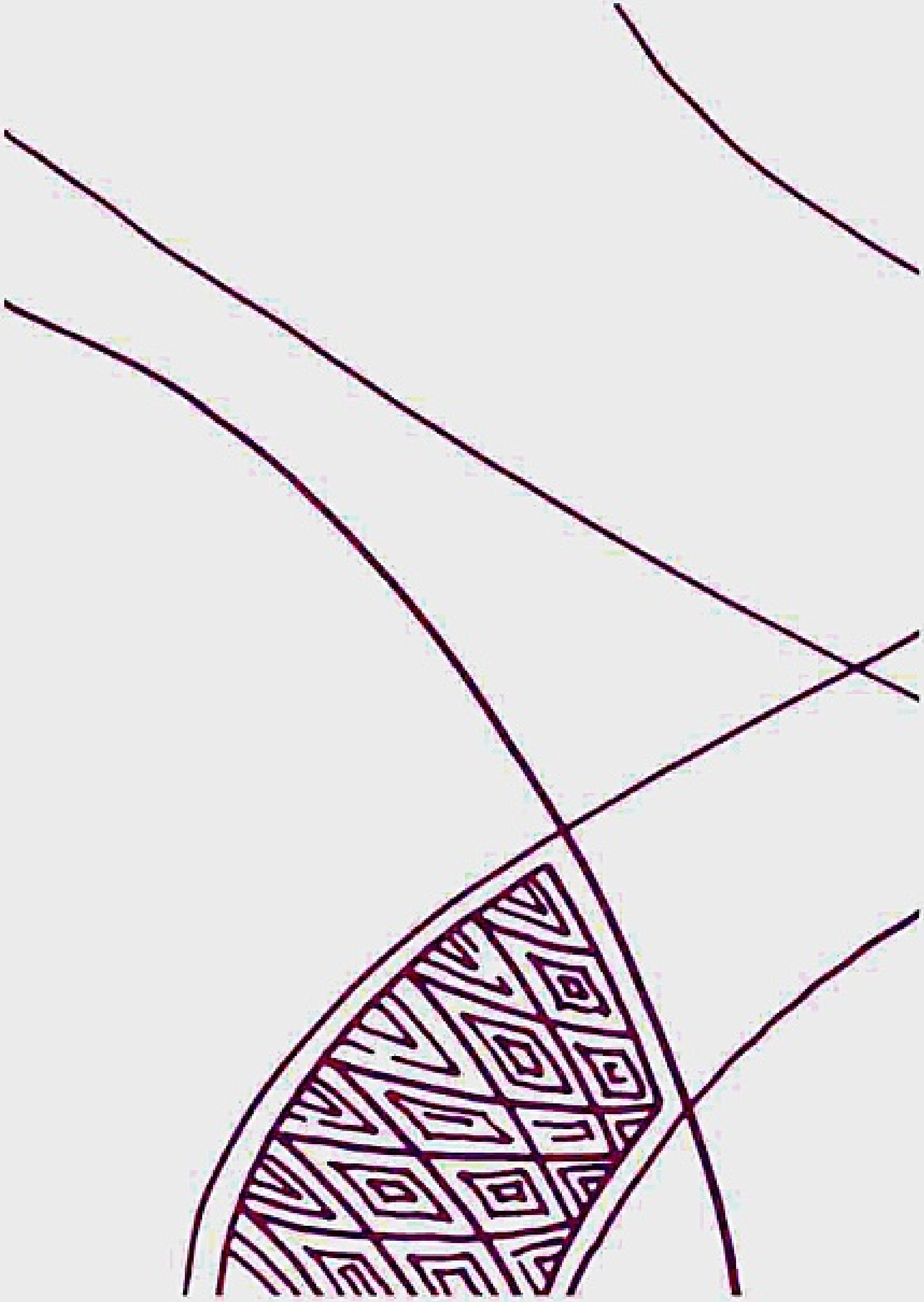
"I have come across women who did not draw mandala symbols but who danced them."

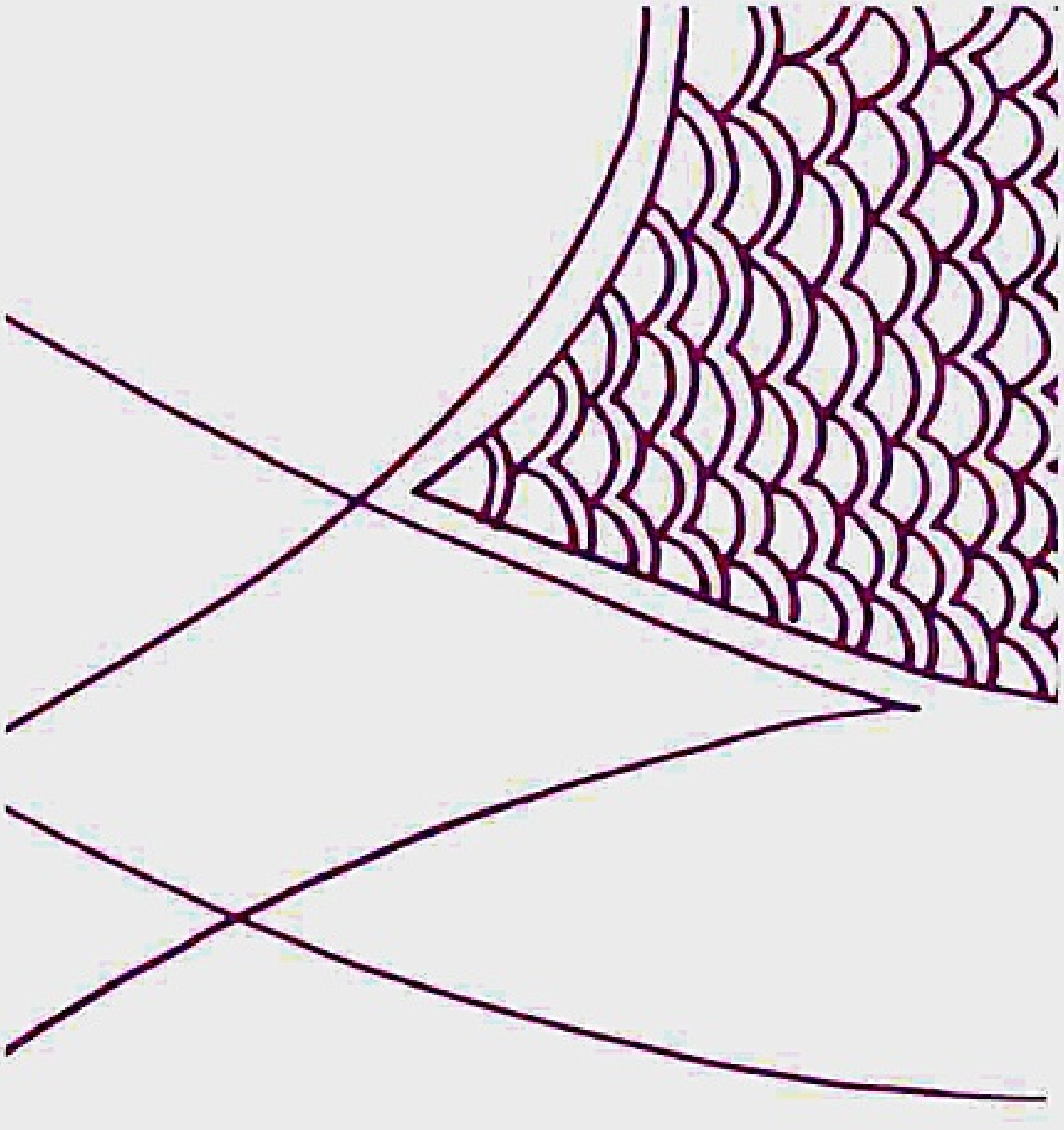
—K. Raine

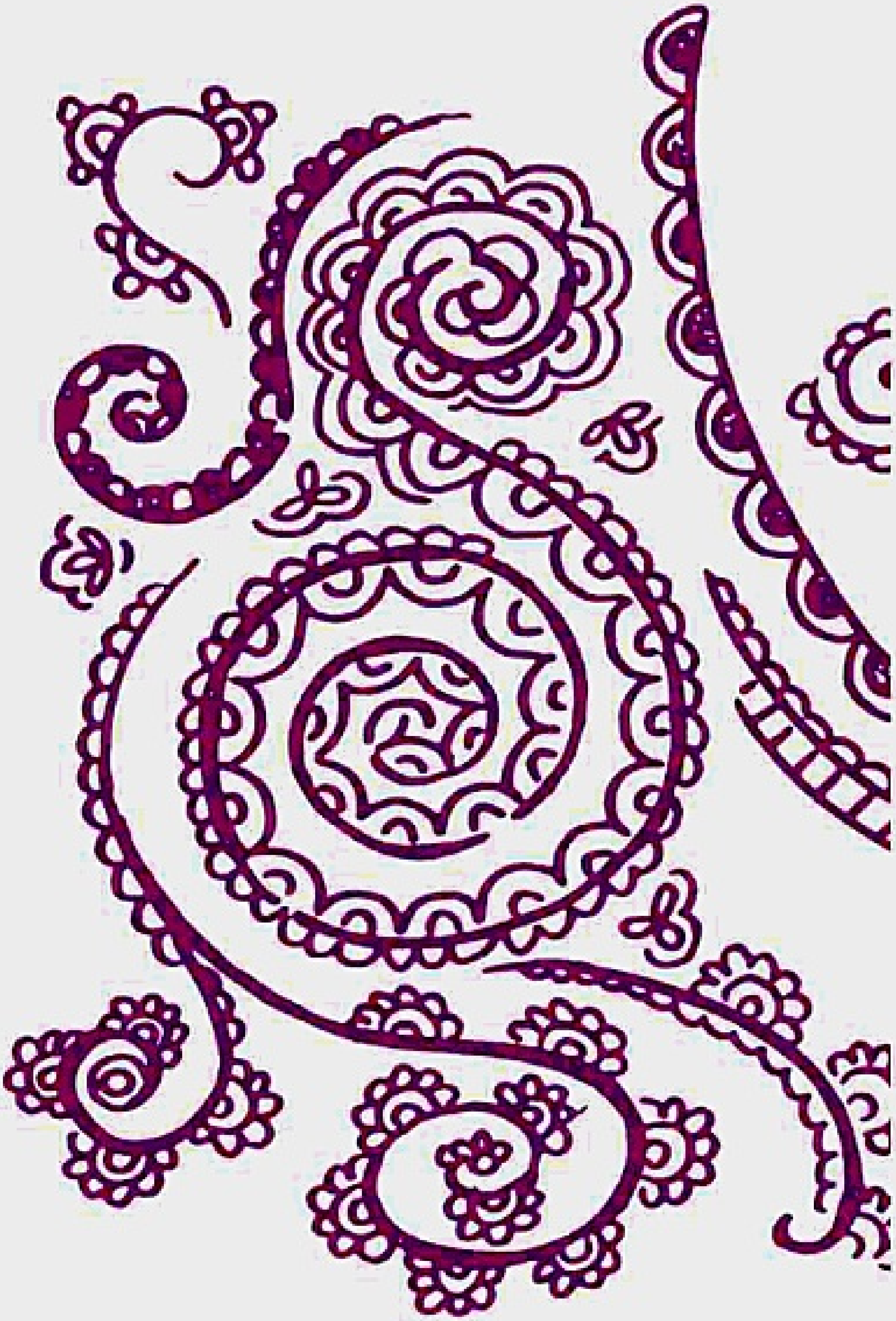


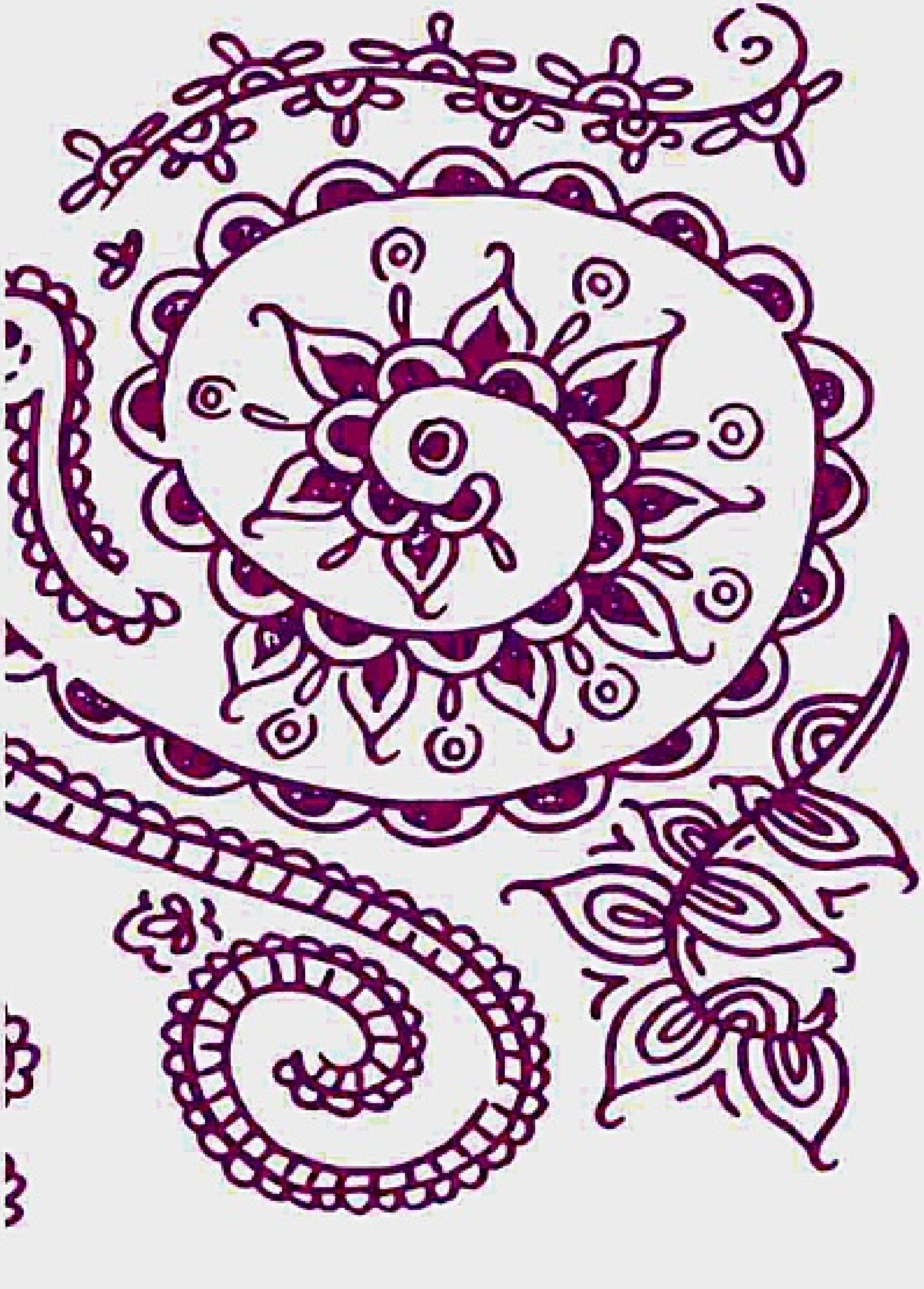






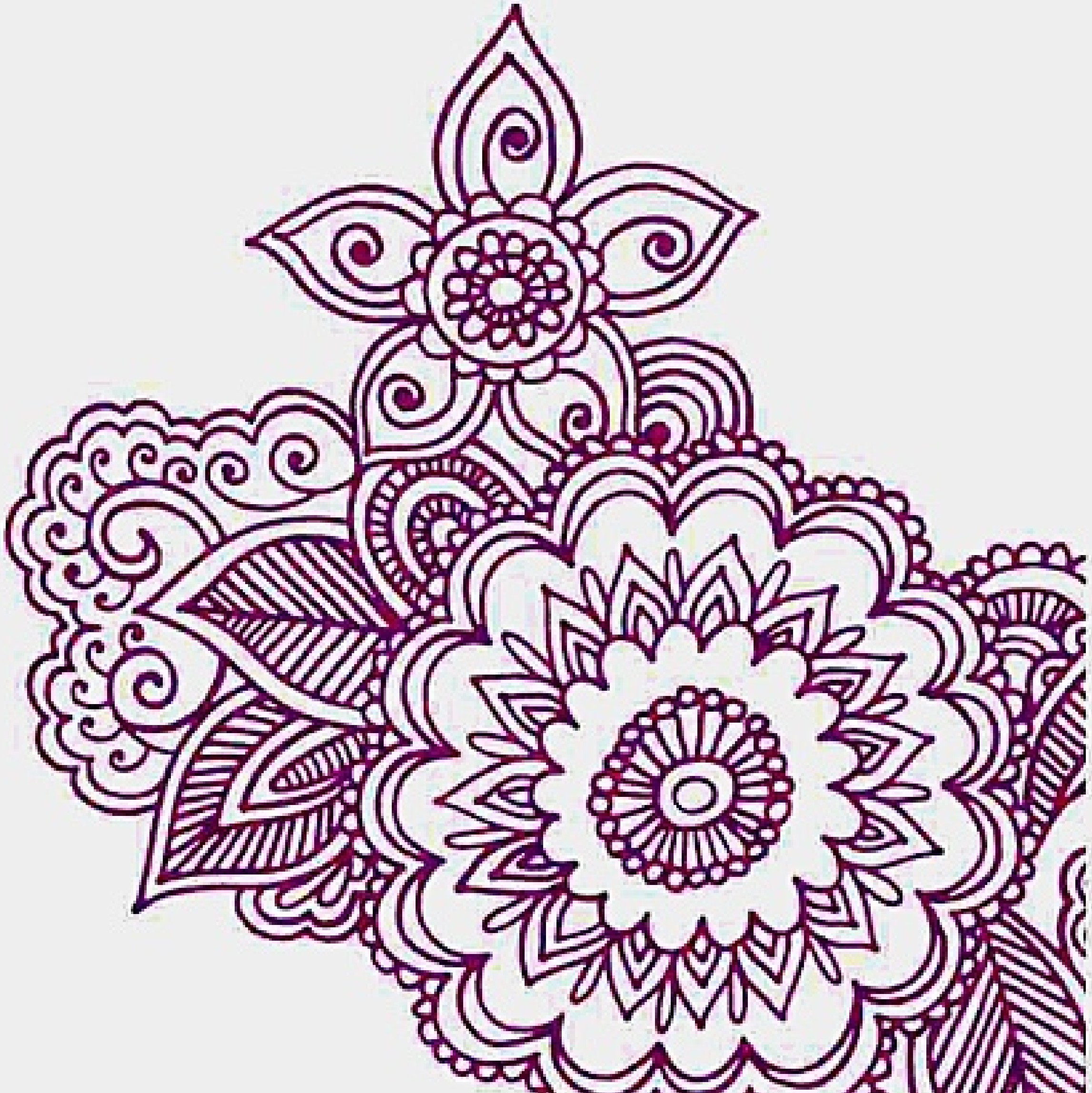


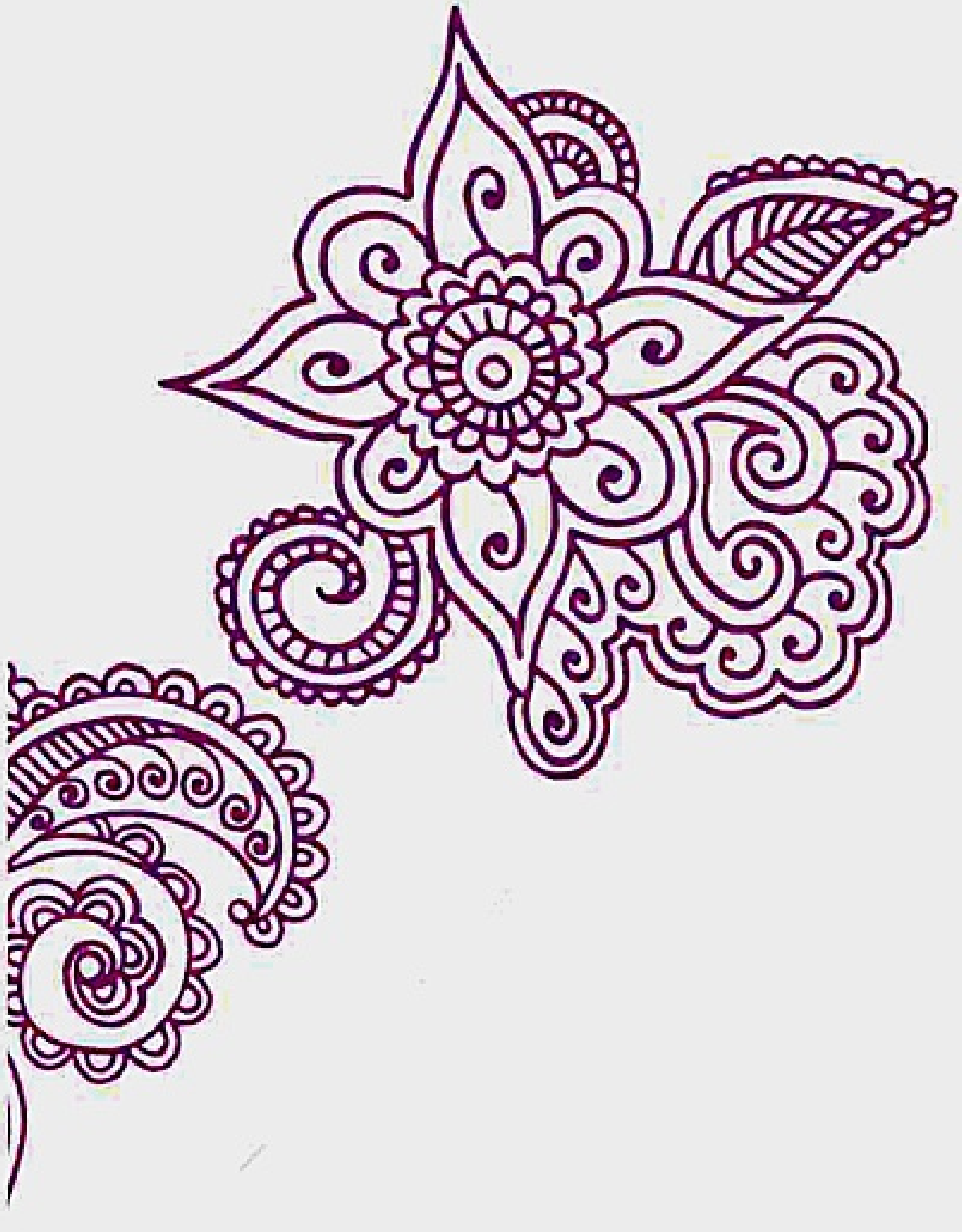


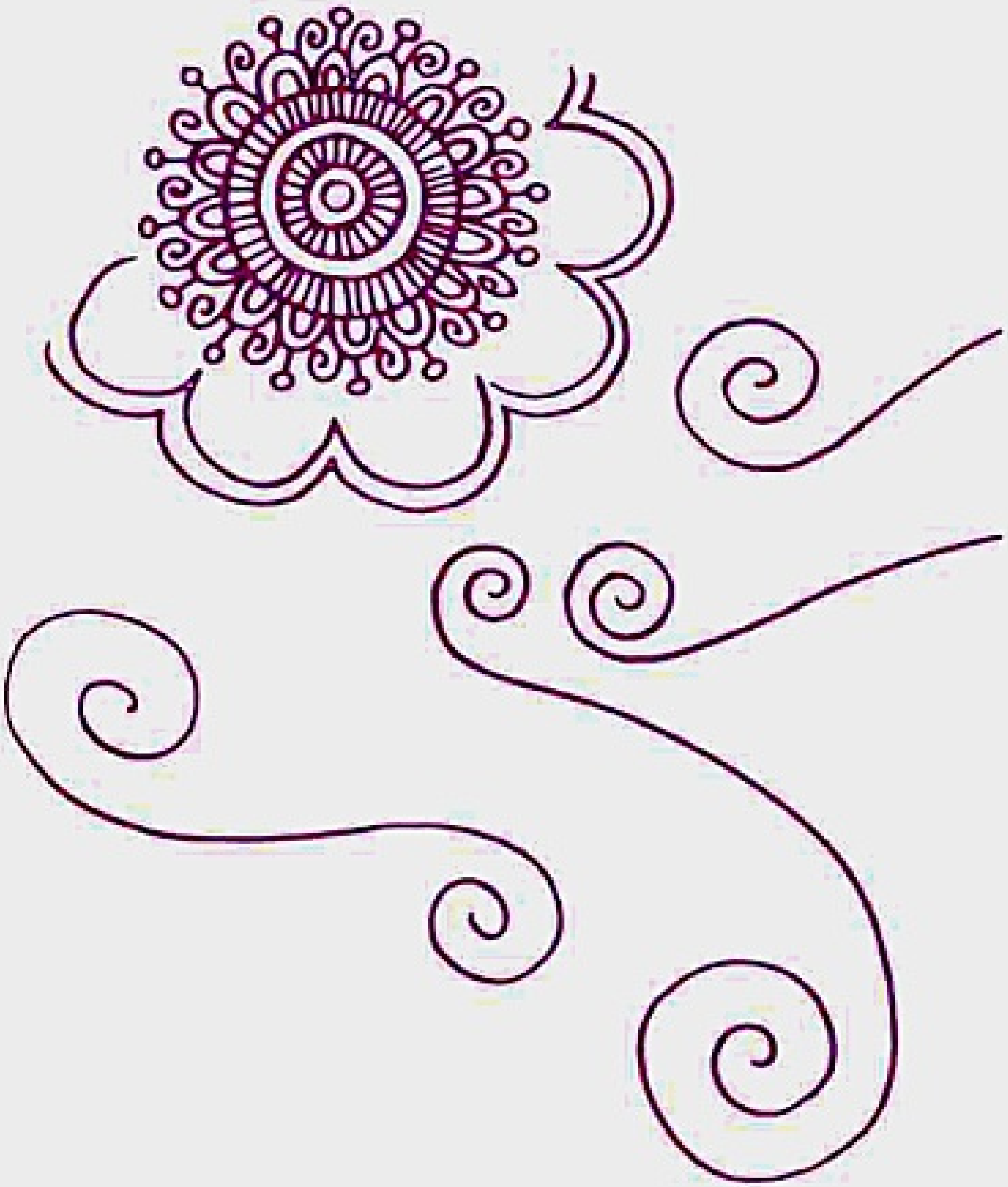


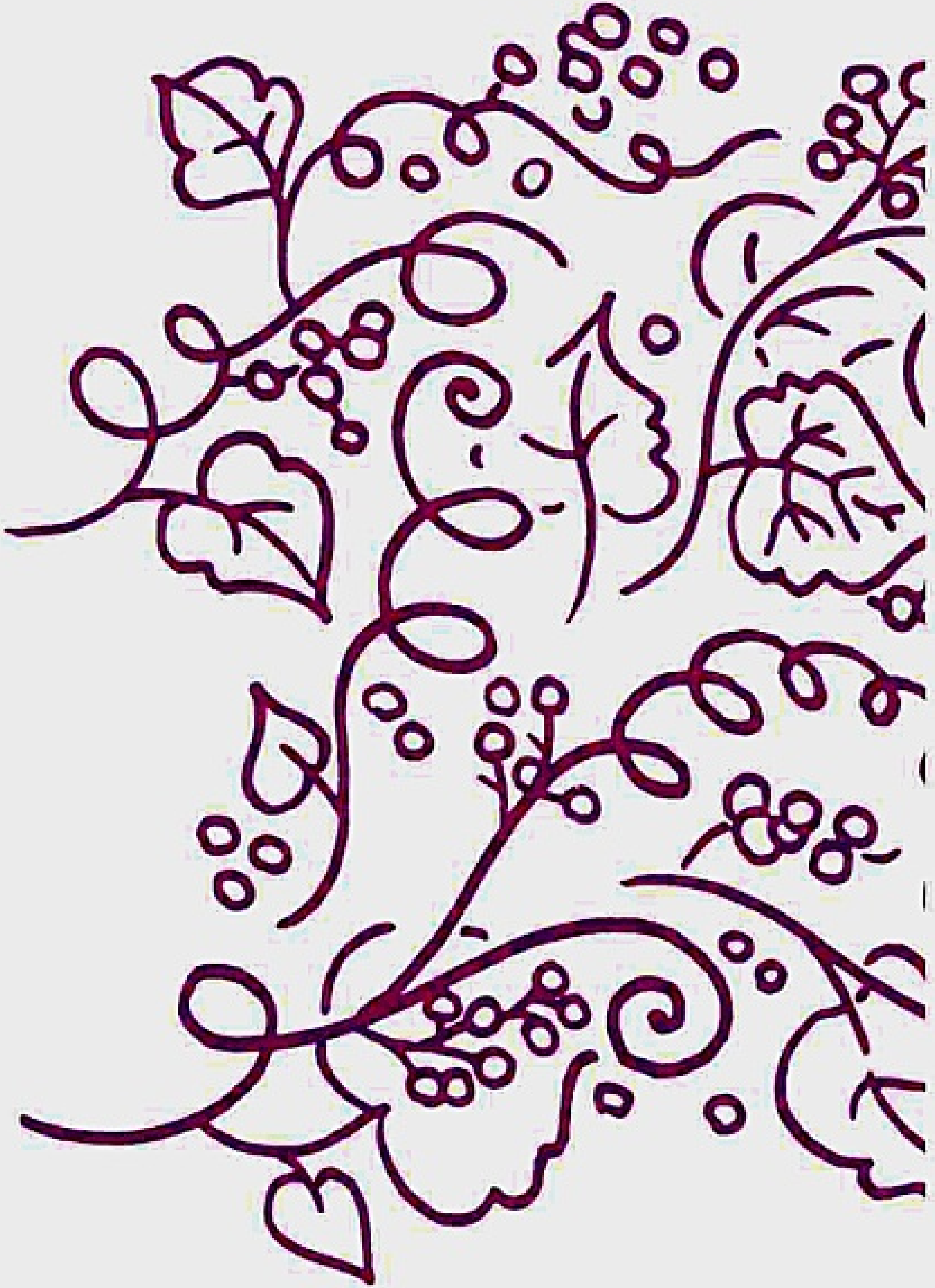
"For in dreams, we enter a world that's entirely our own."

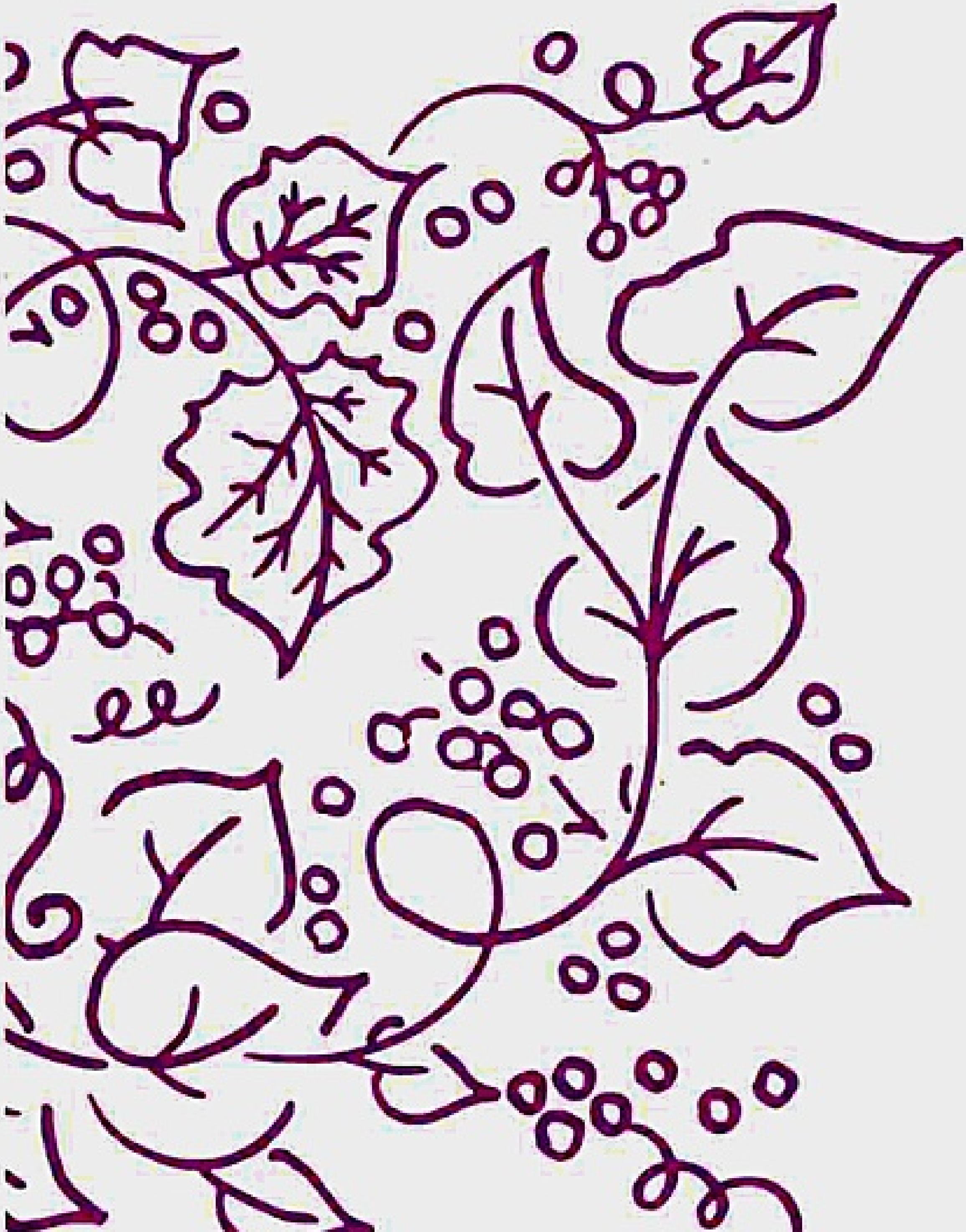
— J.K. Rowling, Harry Potter and the Prisoner of Azkaban

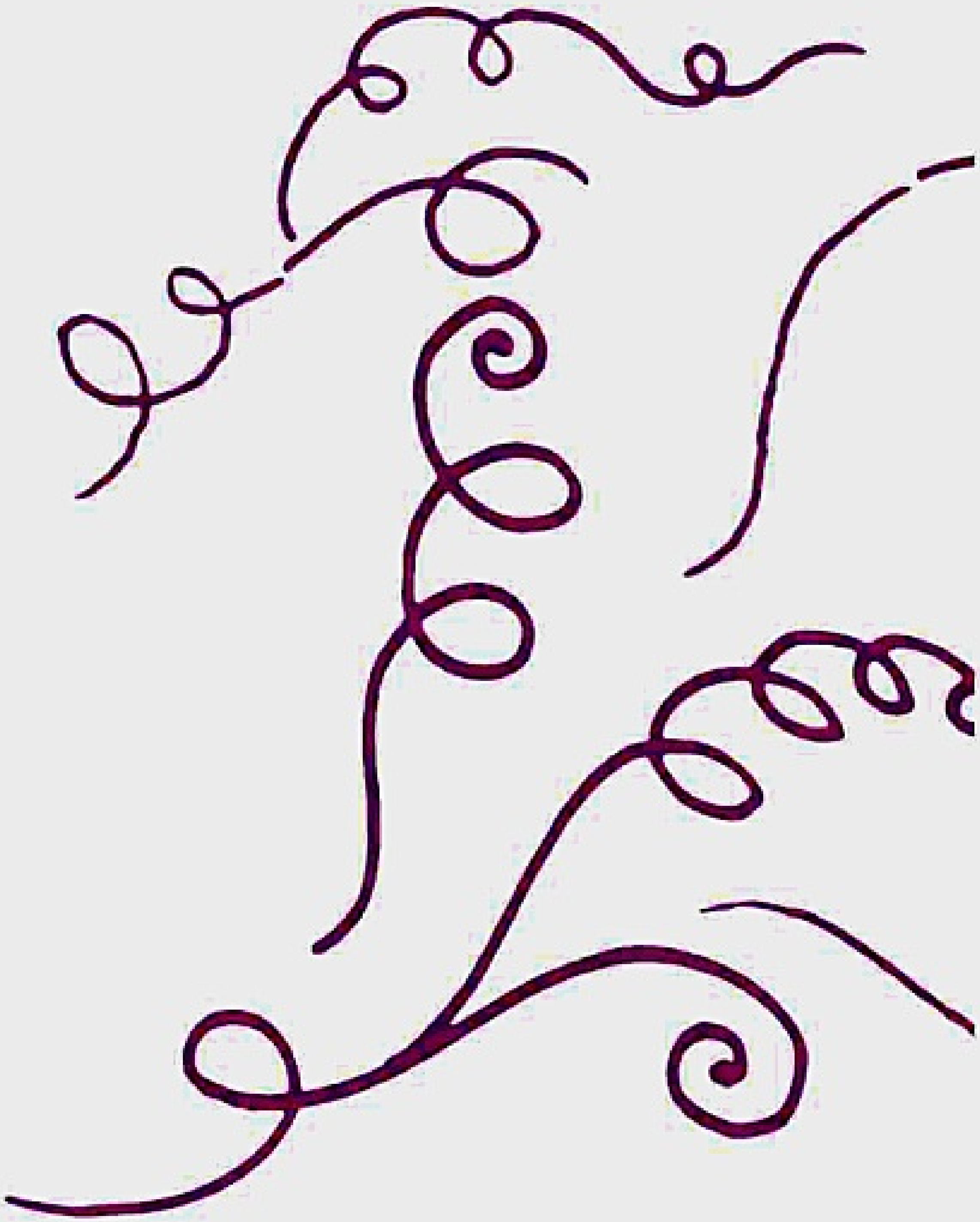


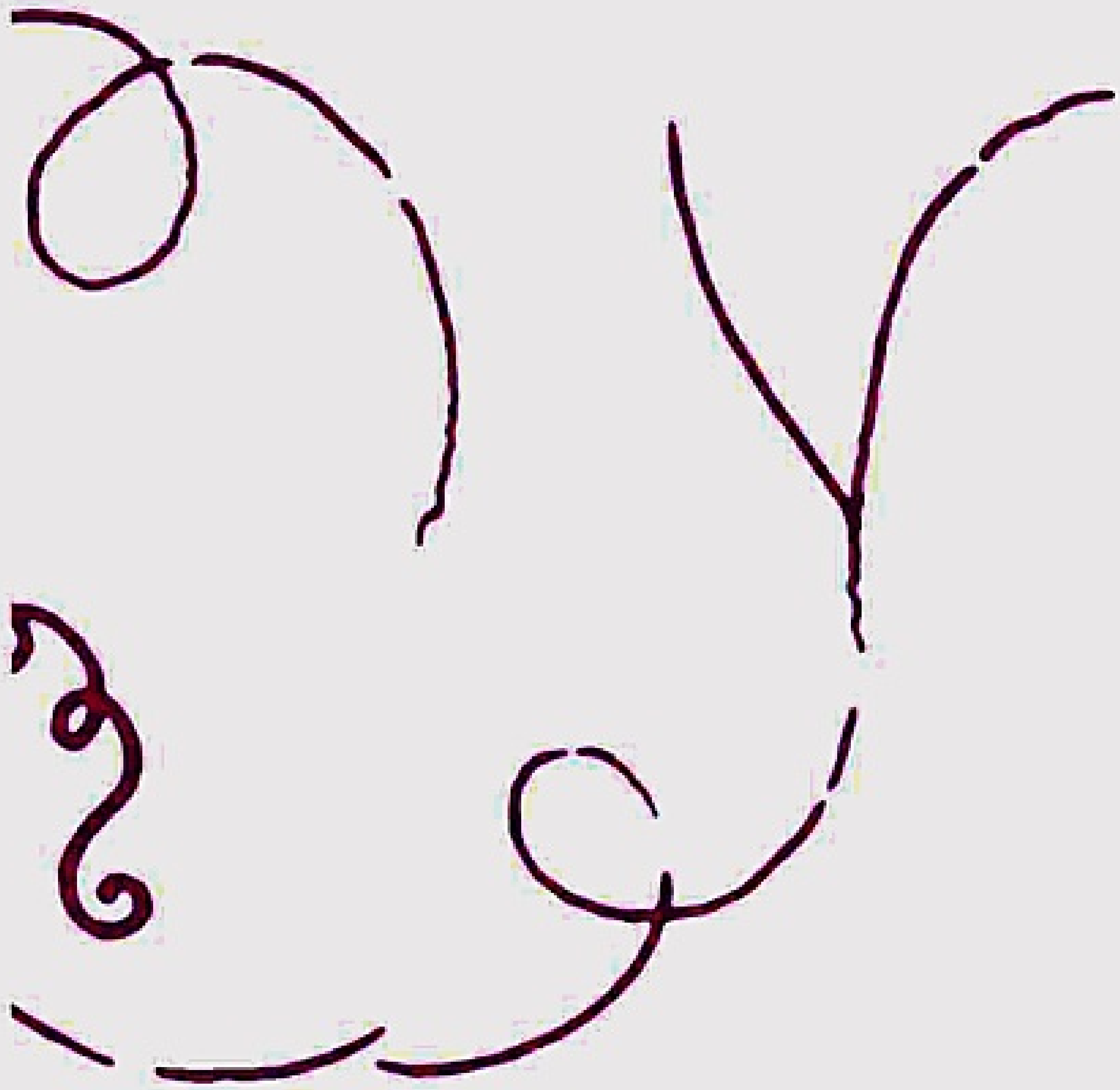


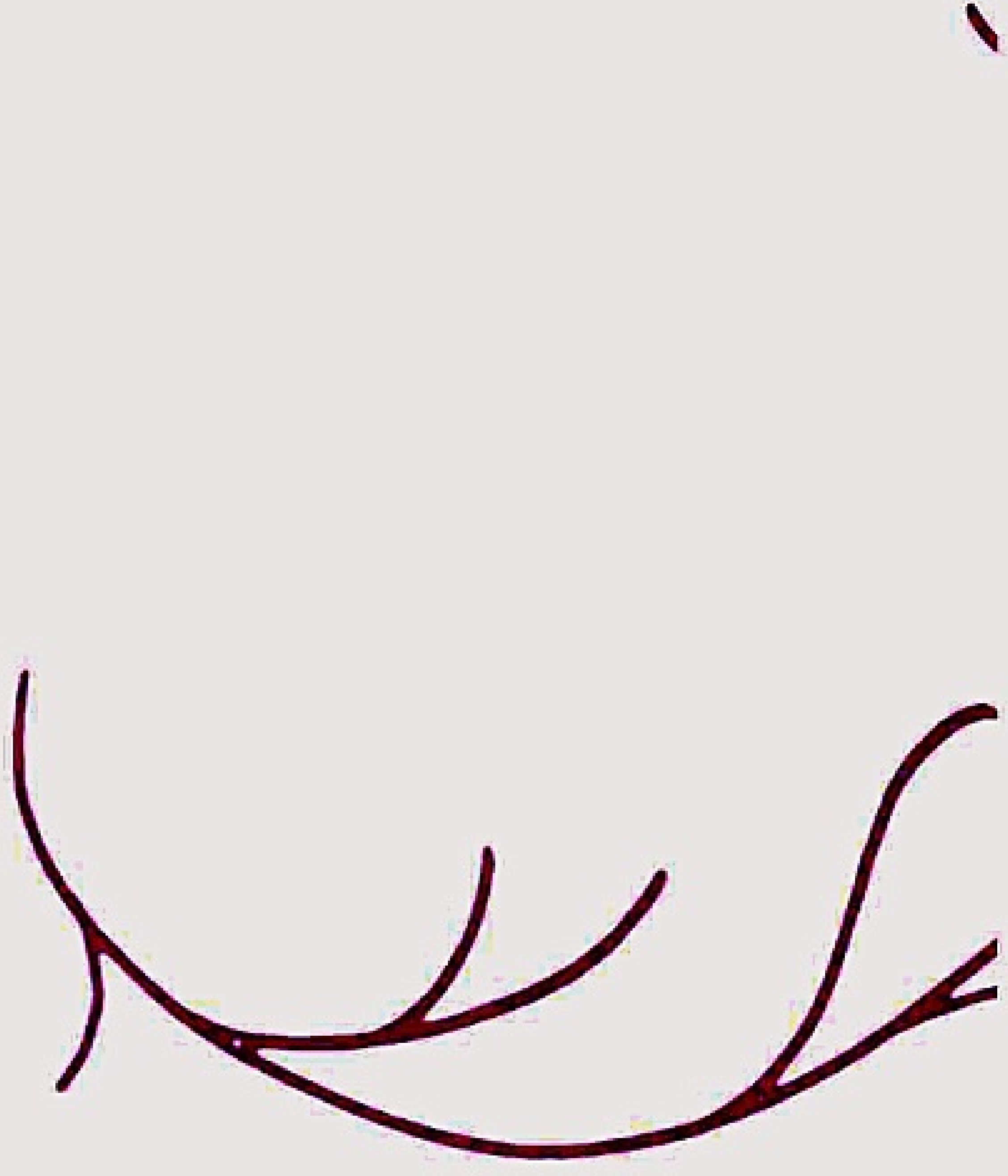


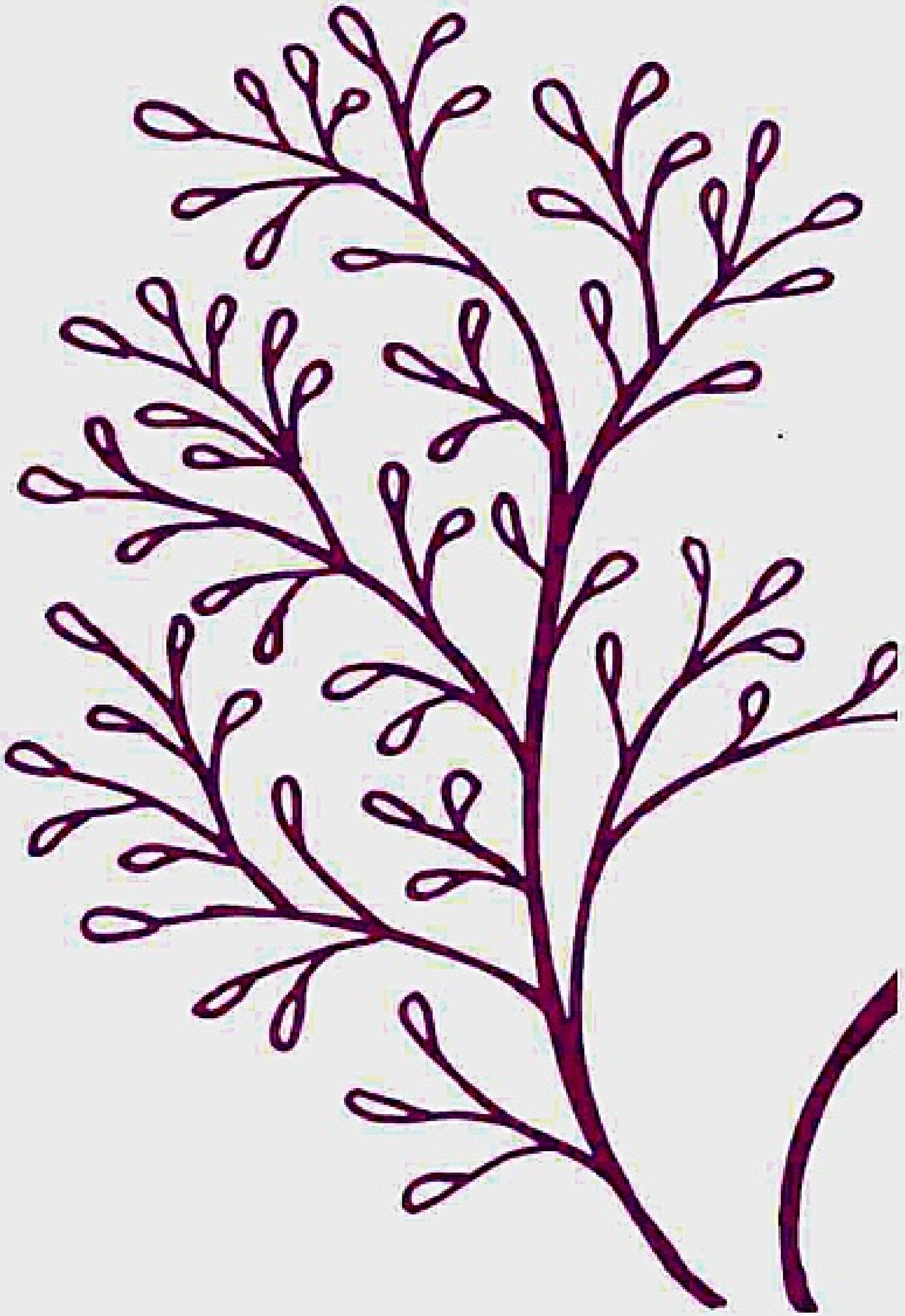


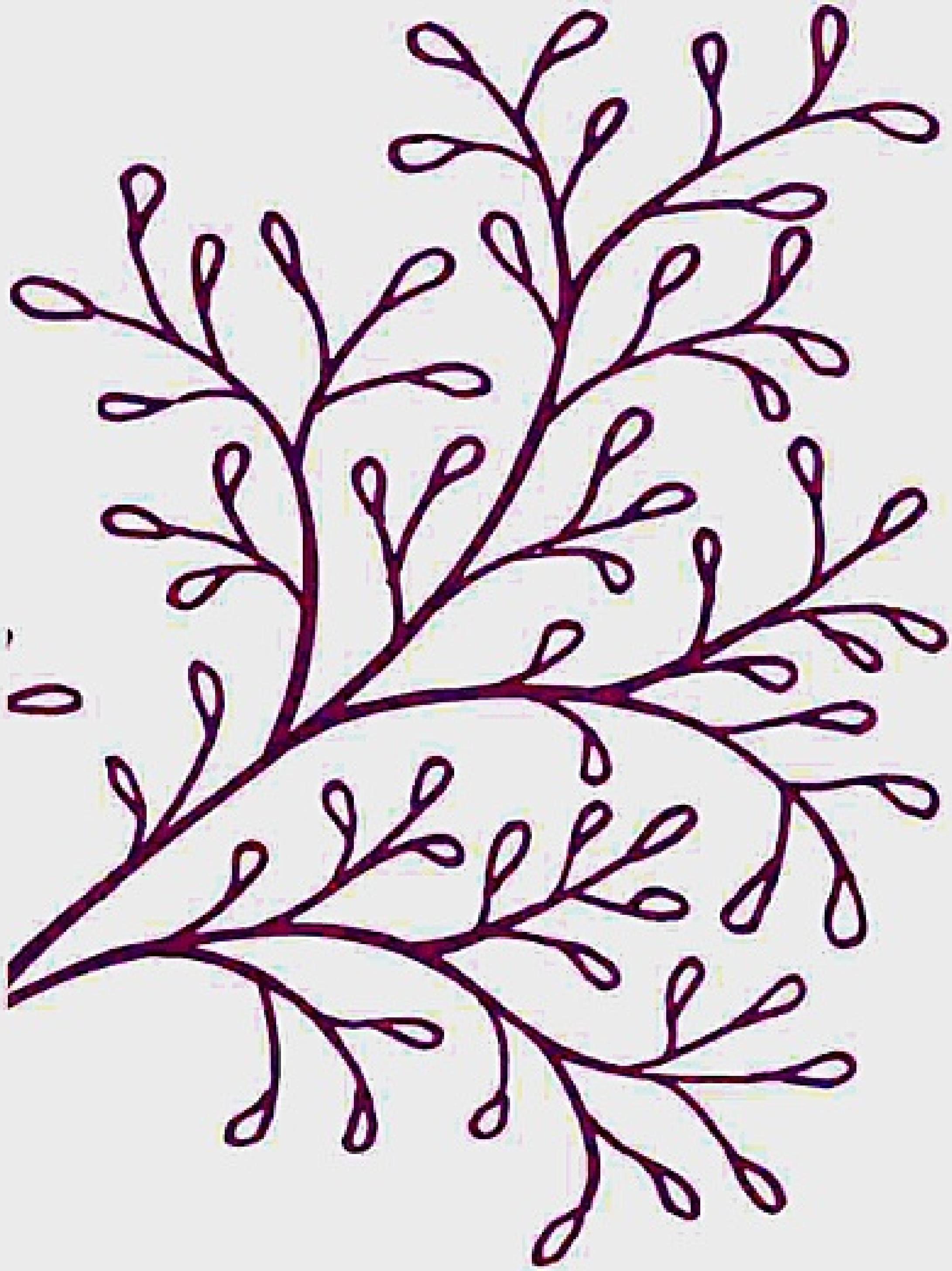


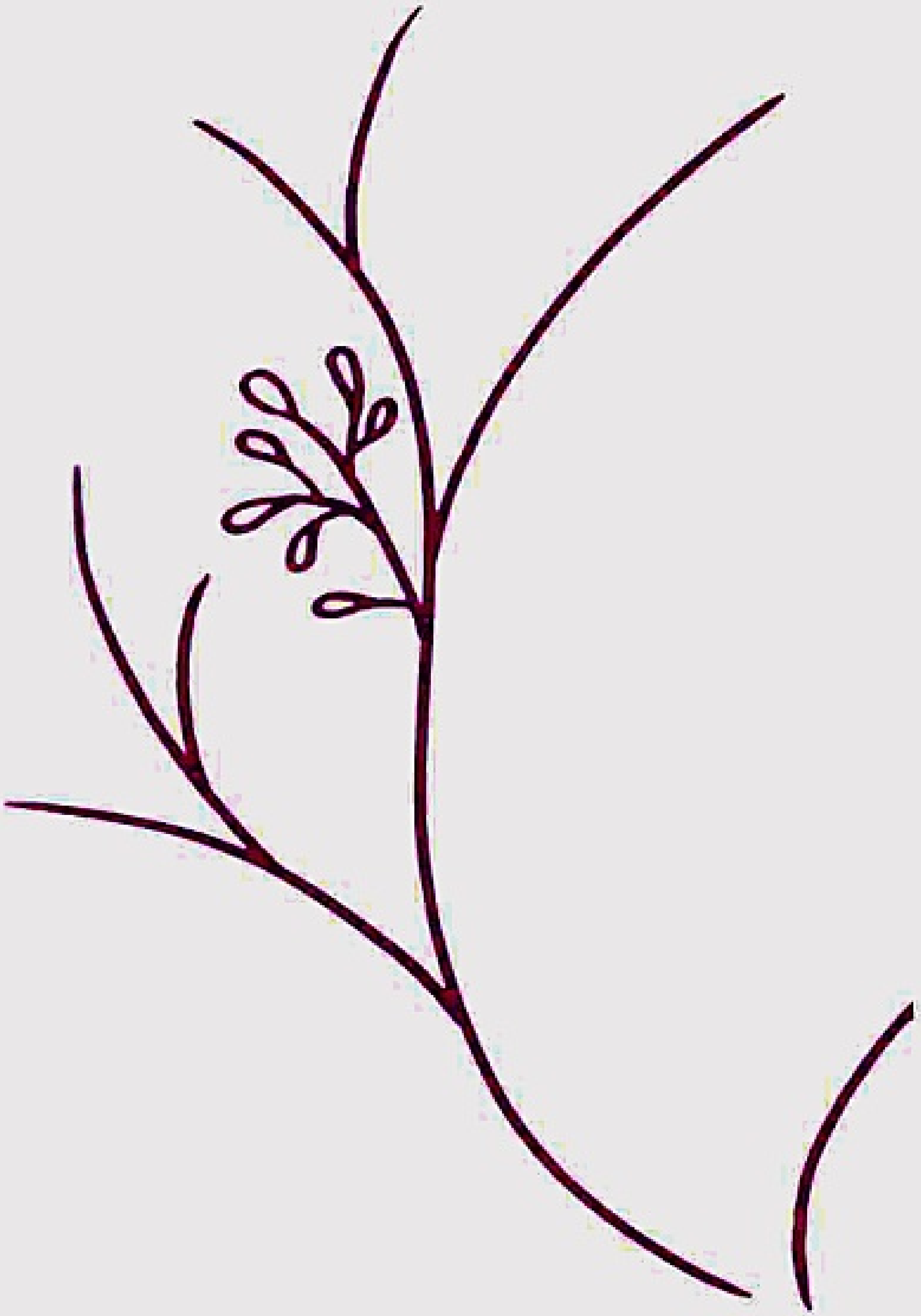


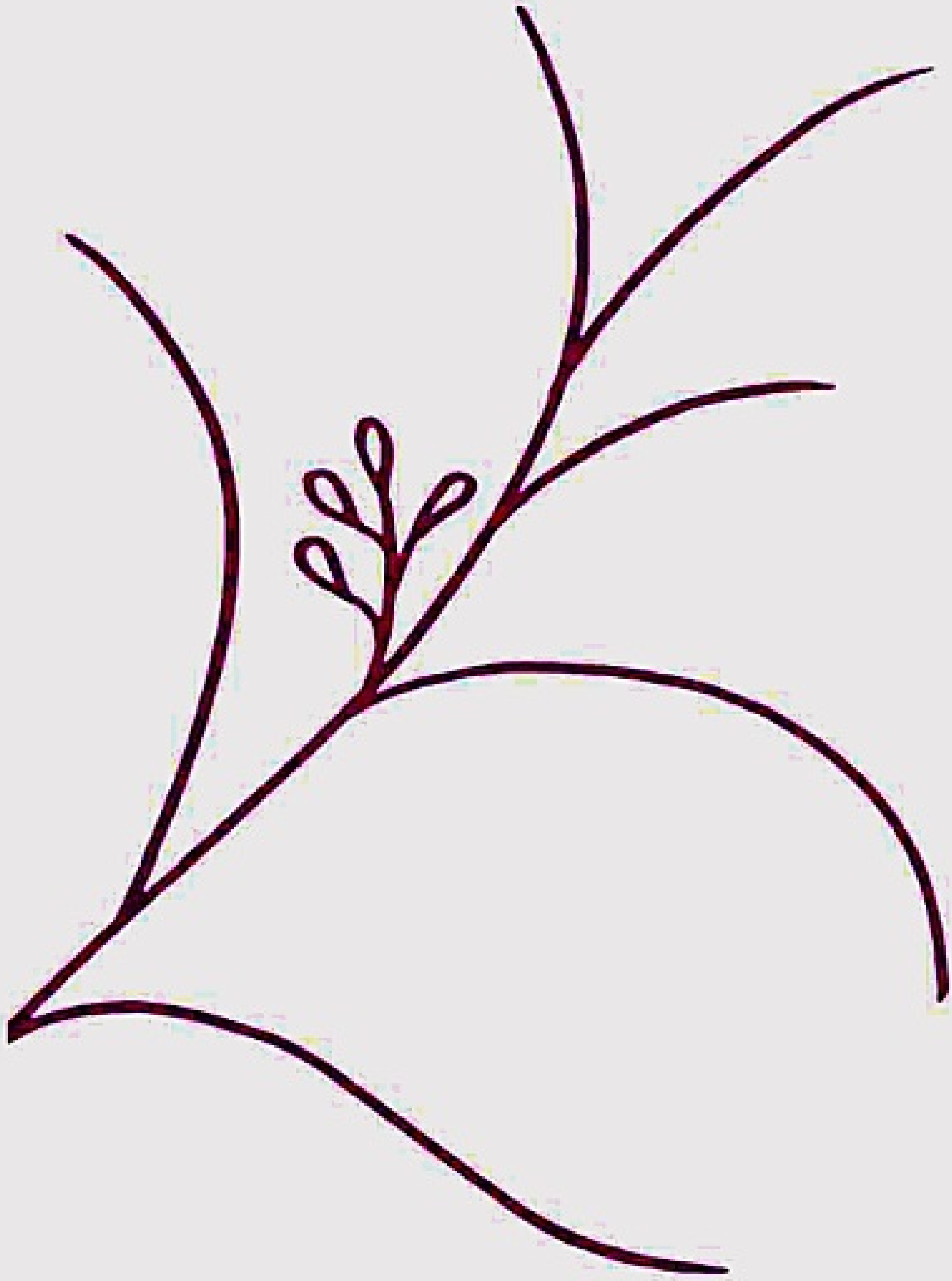


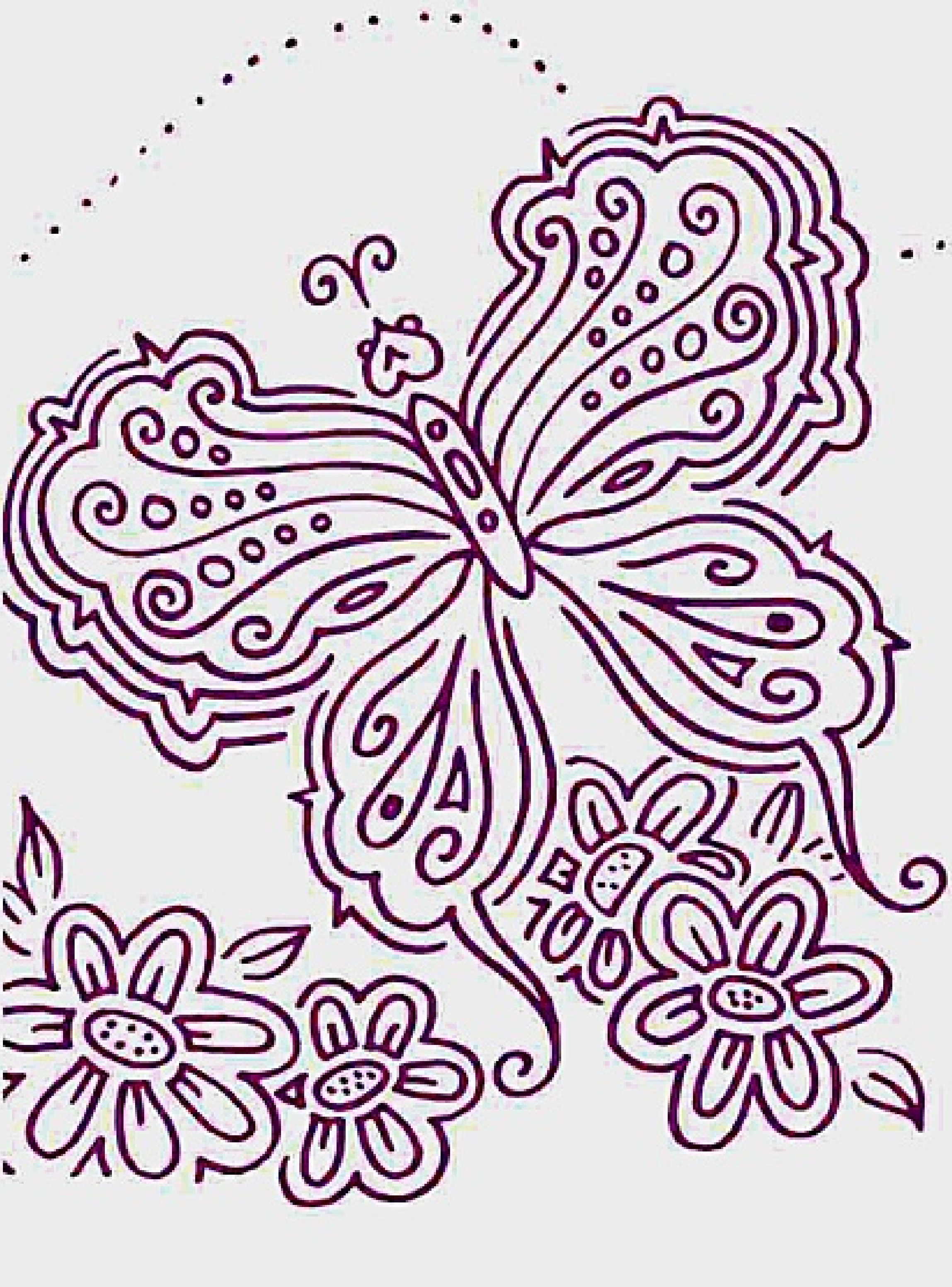












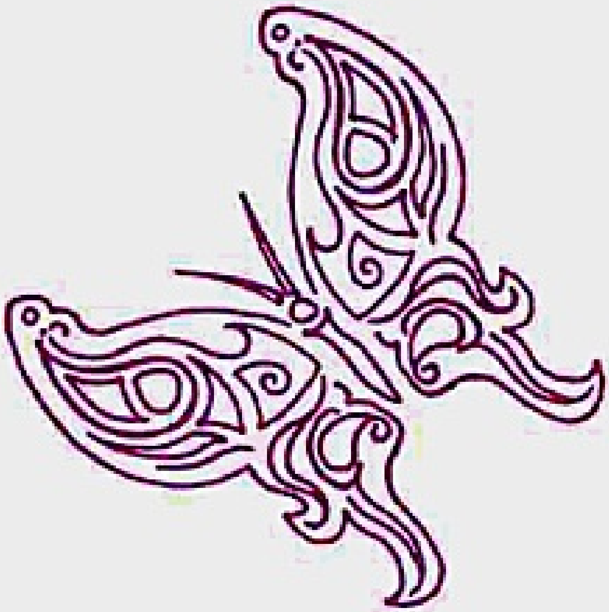
"We delight in the beauty of the butterfly, but rarely admit the changes it has gone through to achieve that beauty."

—Maya Angelou

"The butterfly is a flying flower,

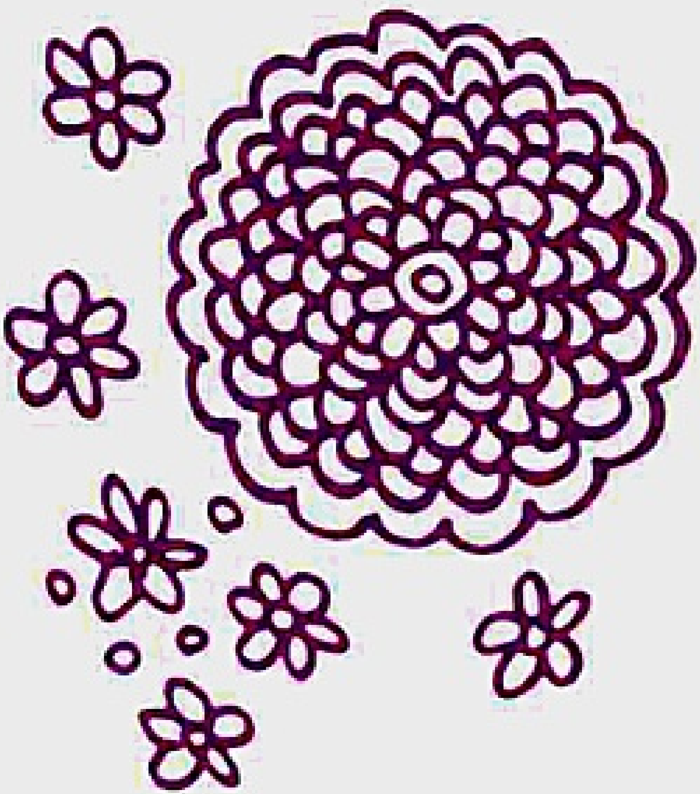
the flower is a tethered butterfly."

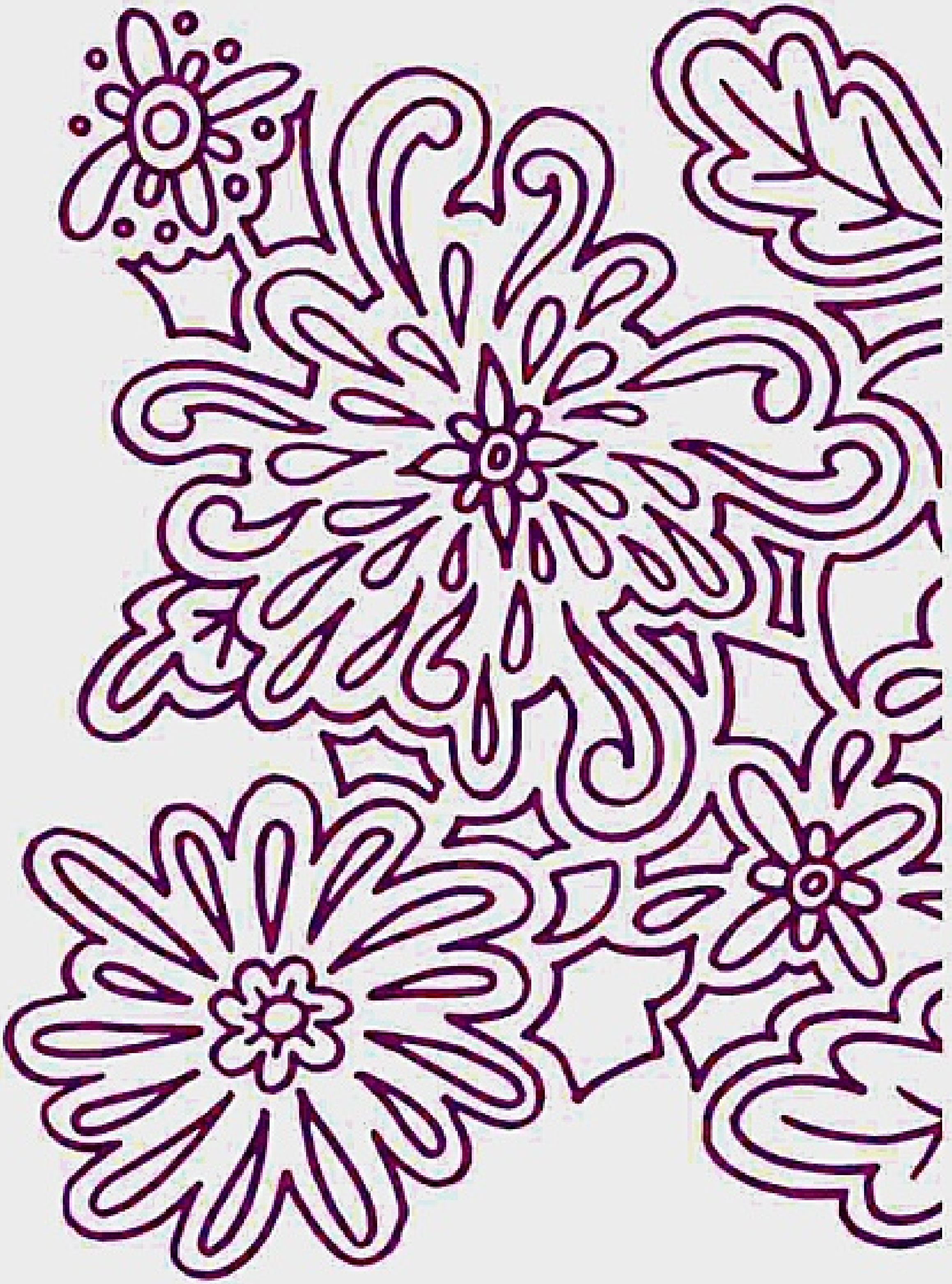
—Ponce-Denis Écouchard-Lebrun

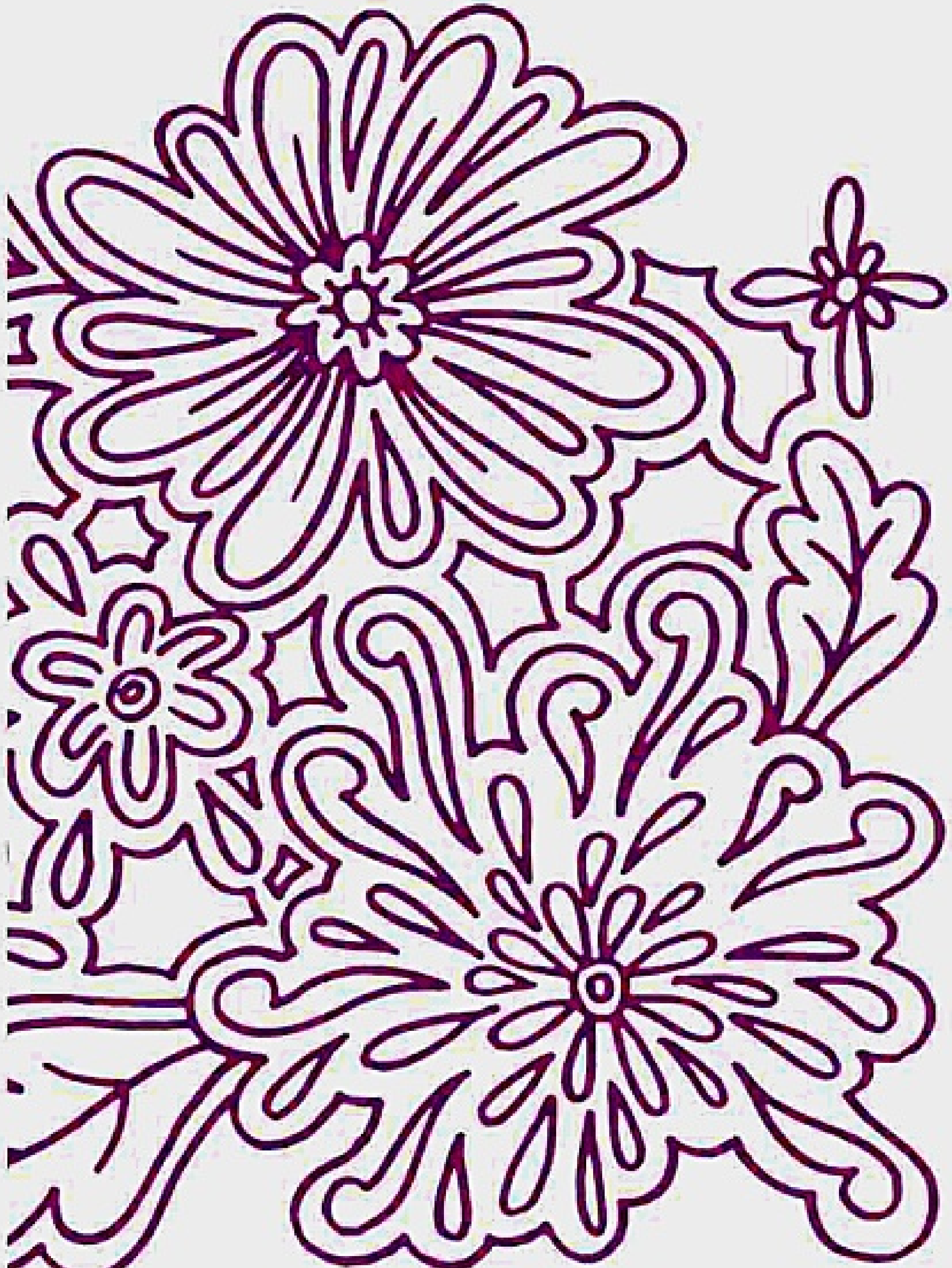


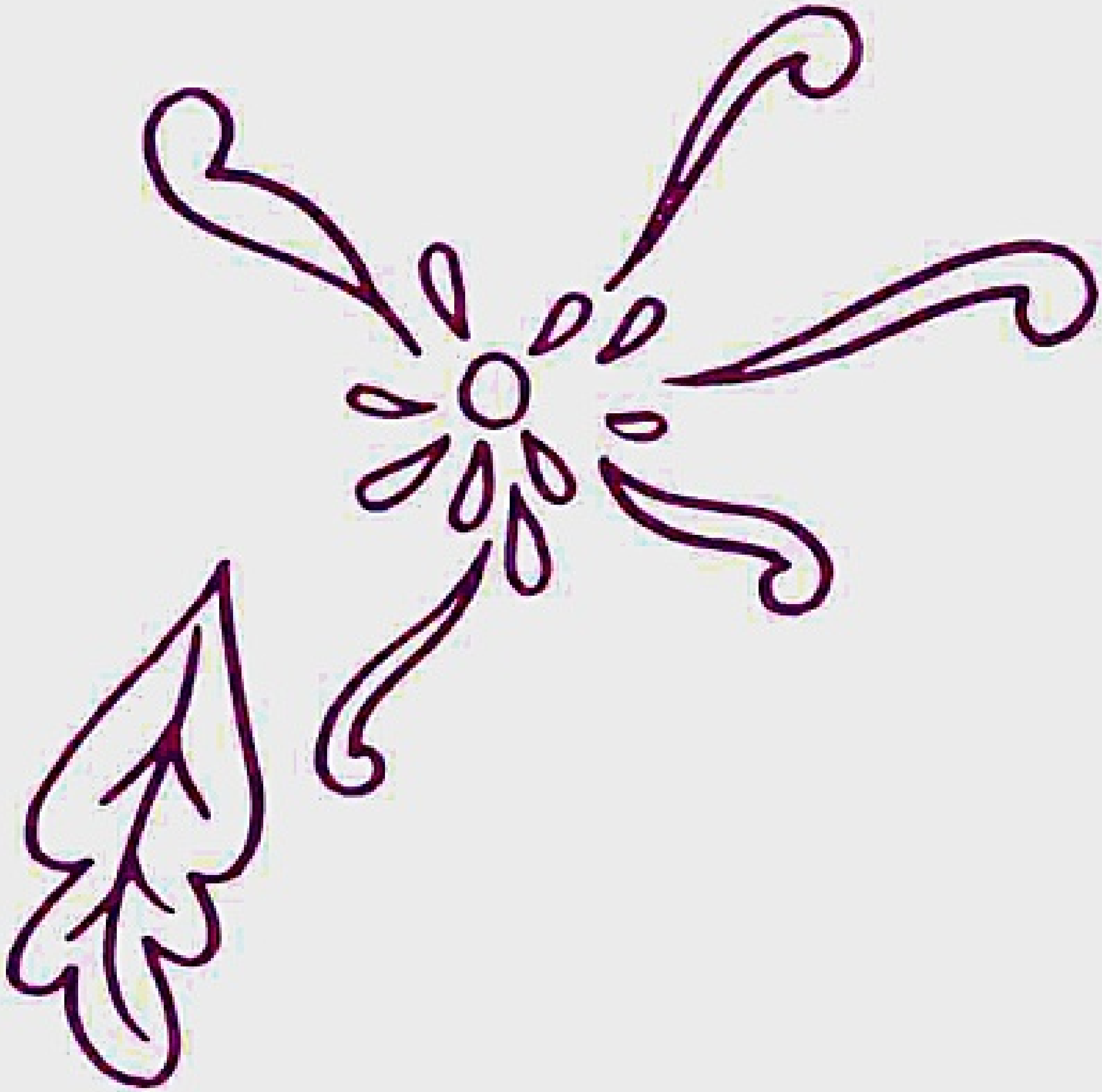
"There are always flowers for those who want to see them."

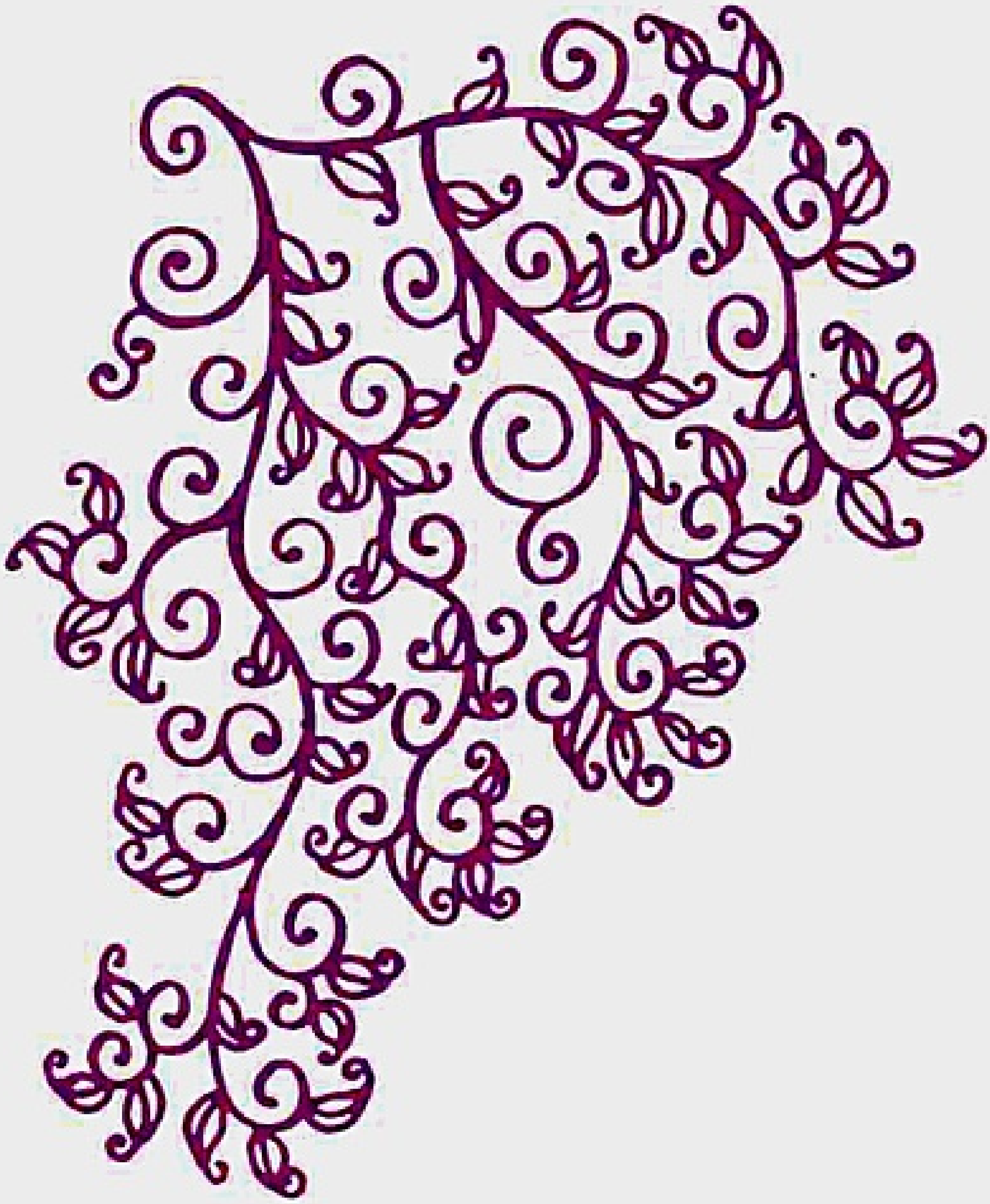
—Henri Matisse

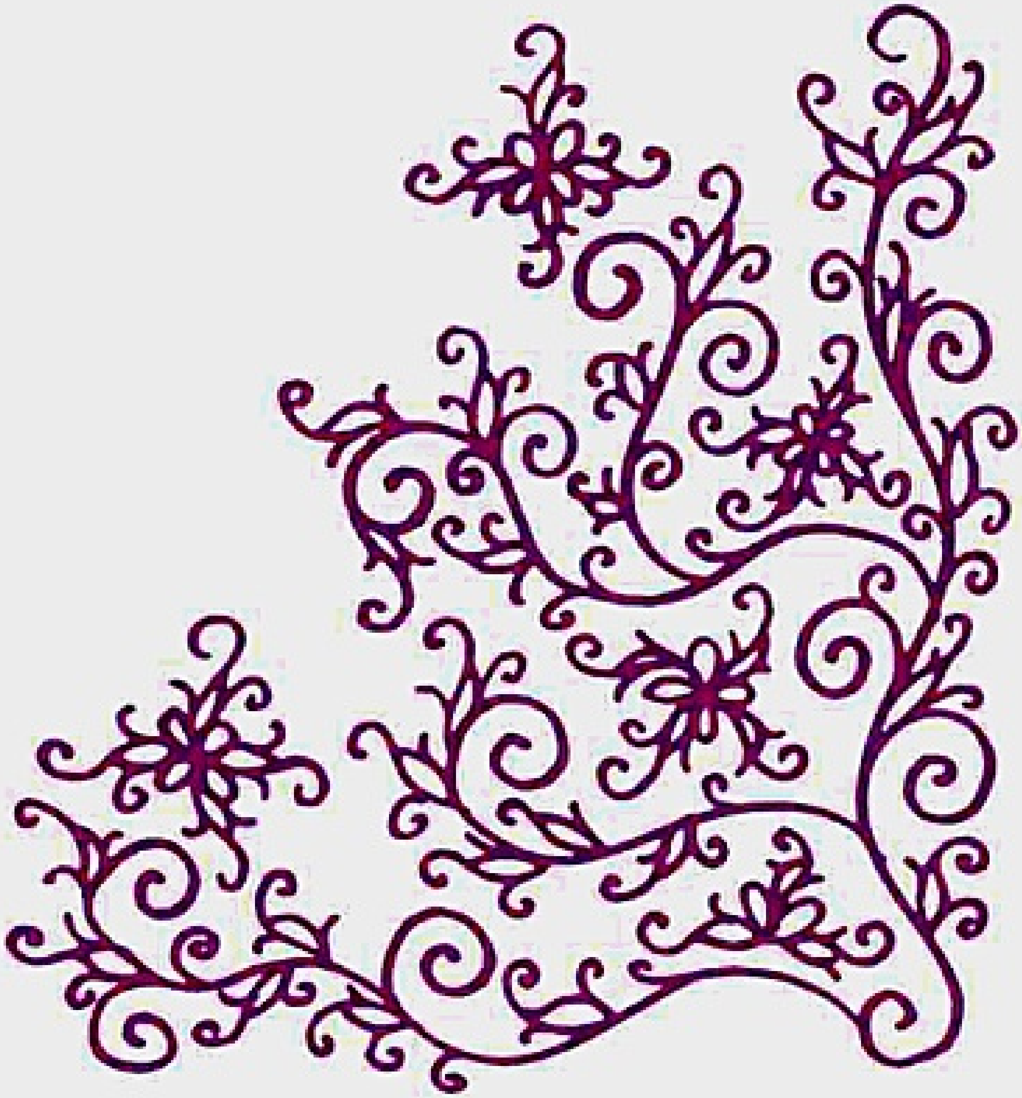


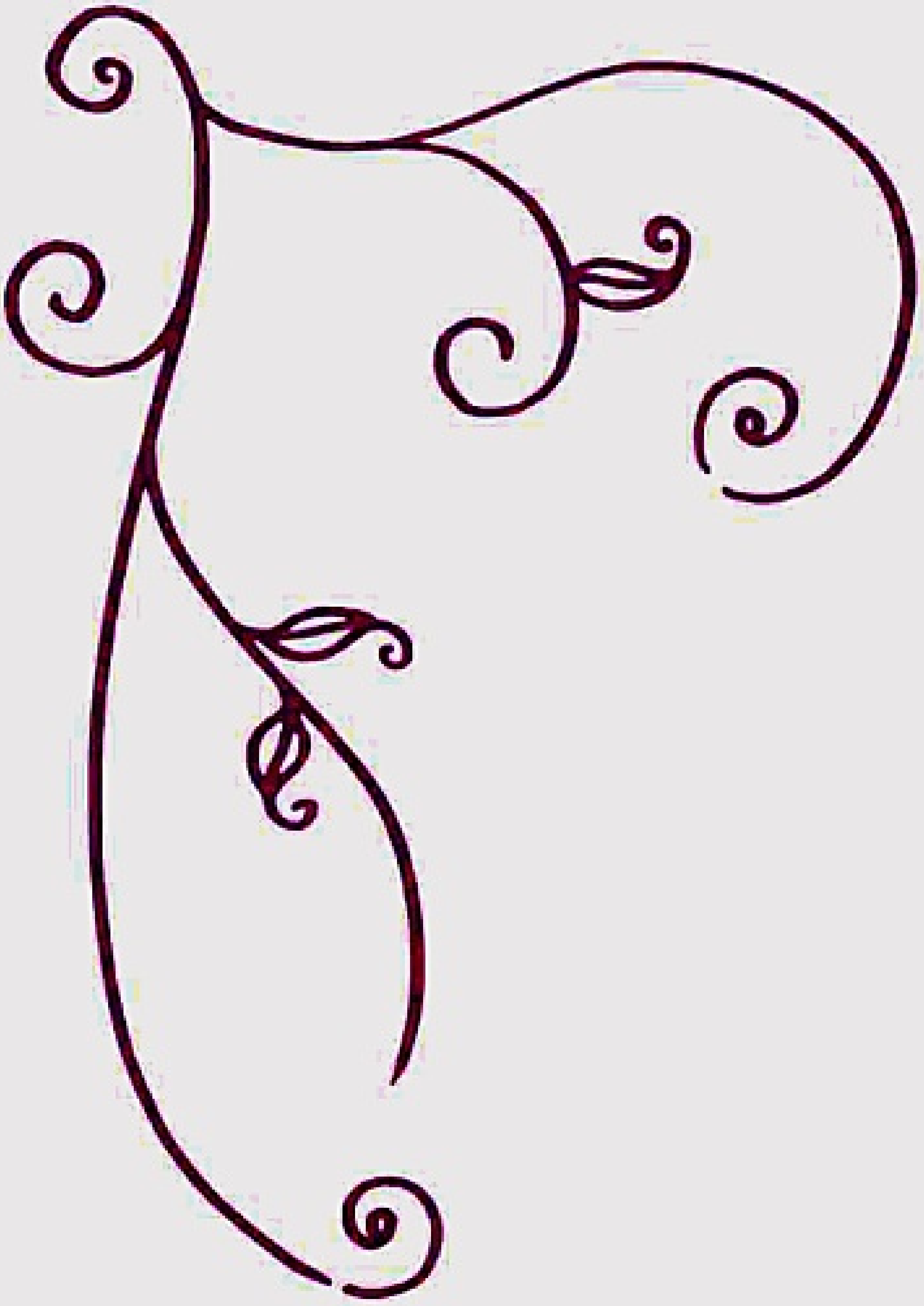


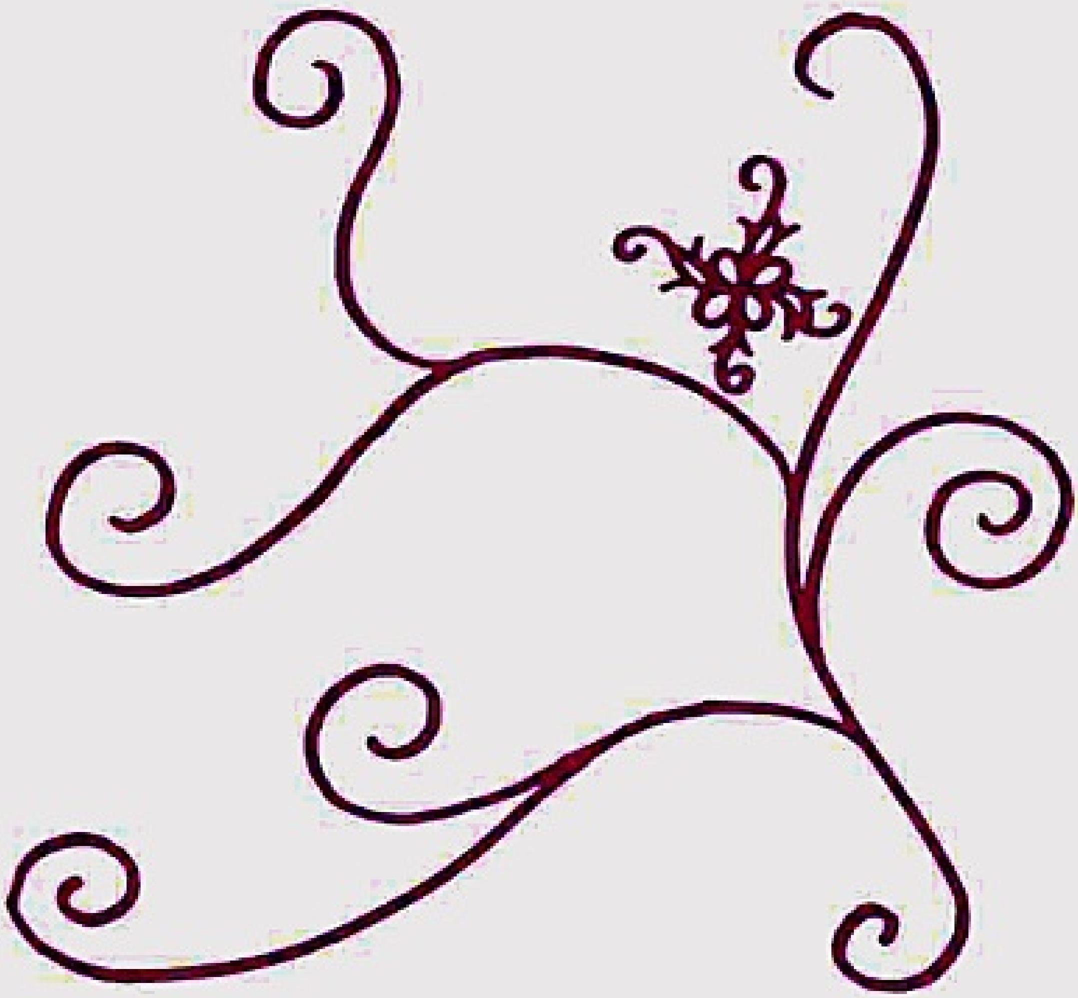


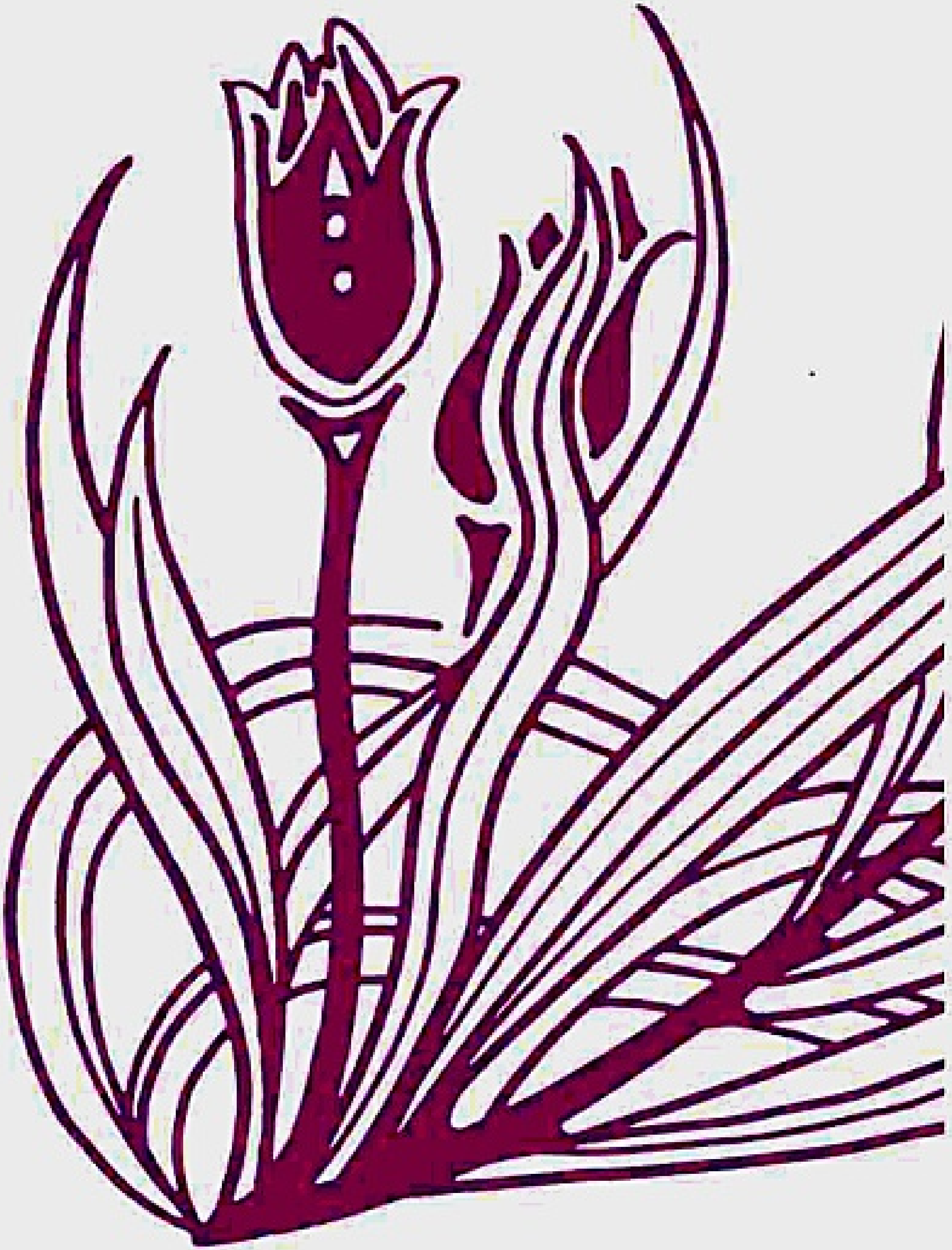


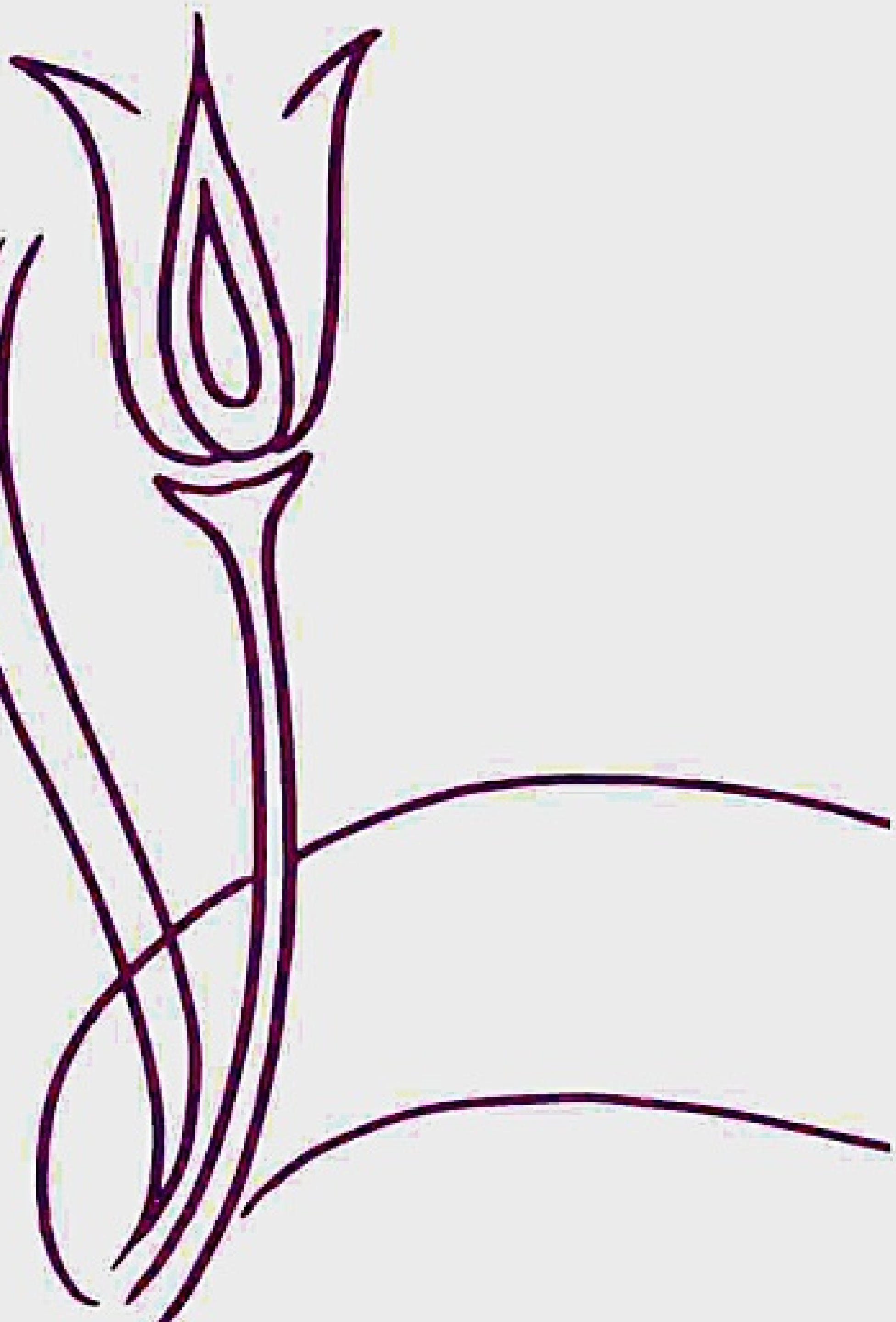






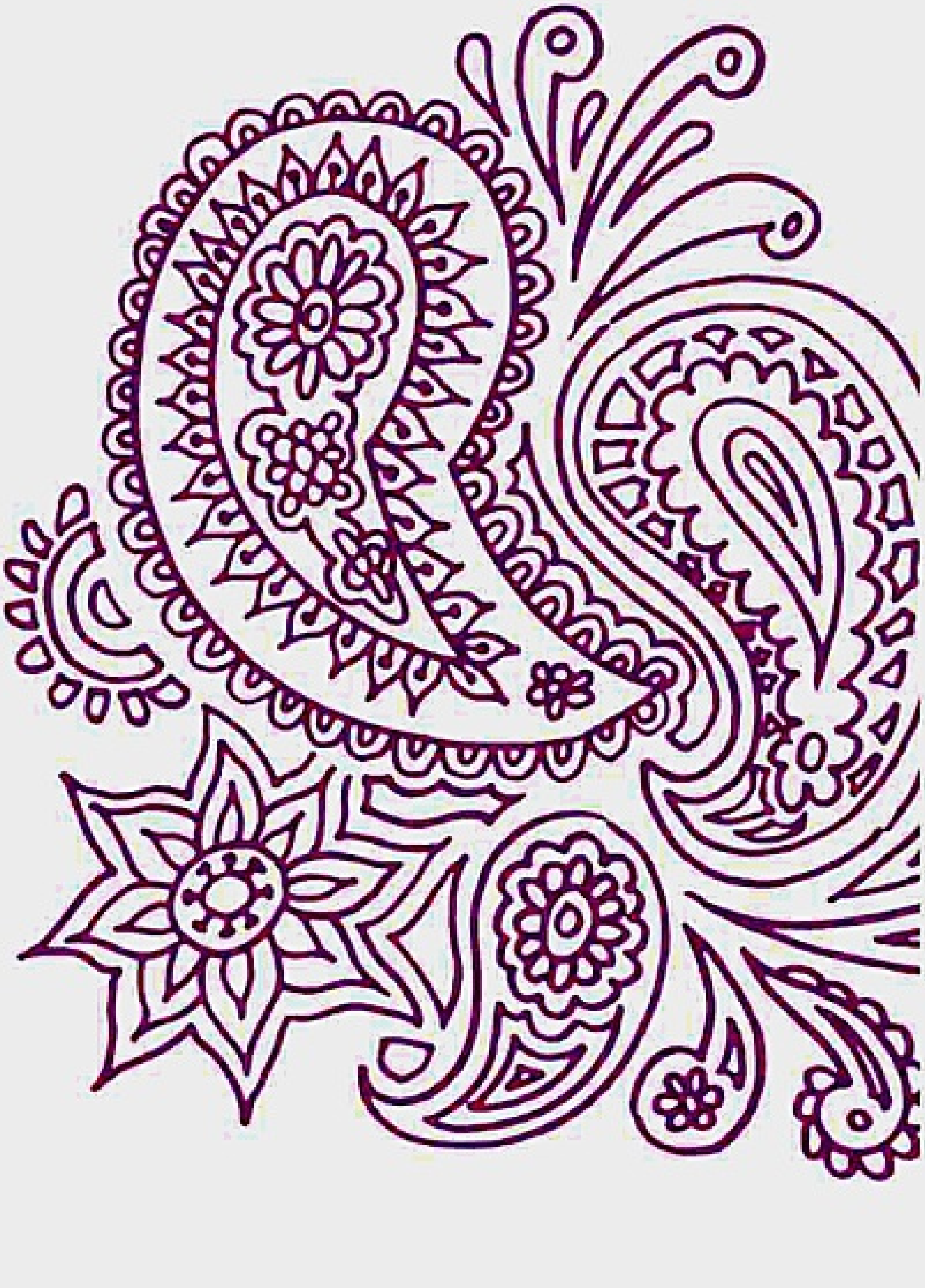


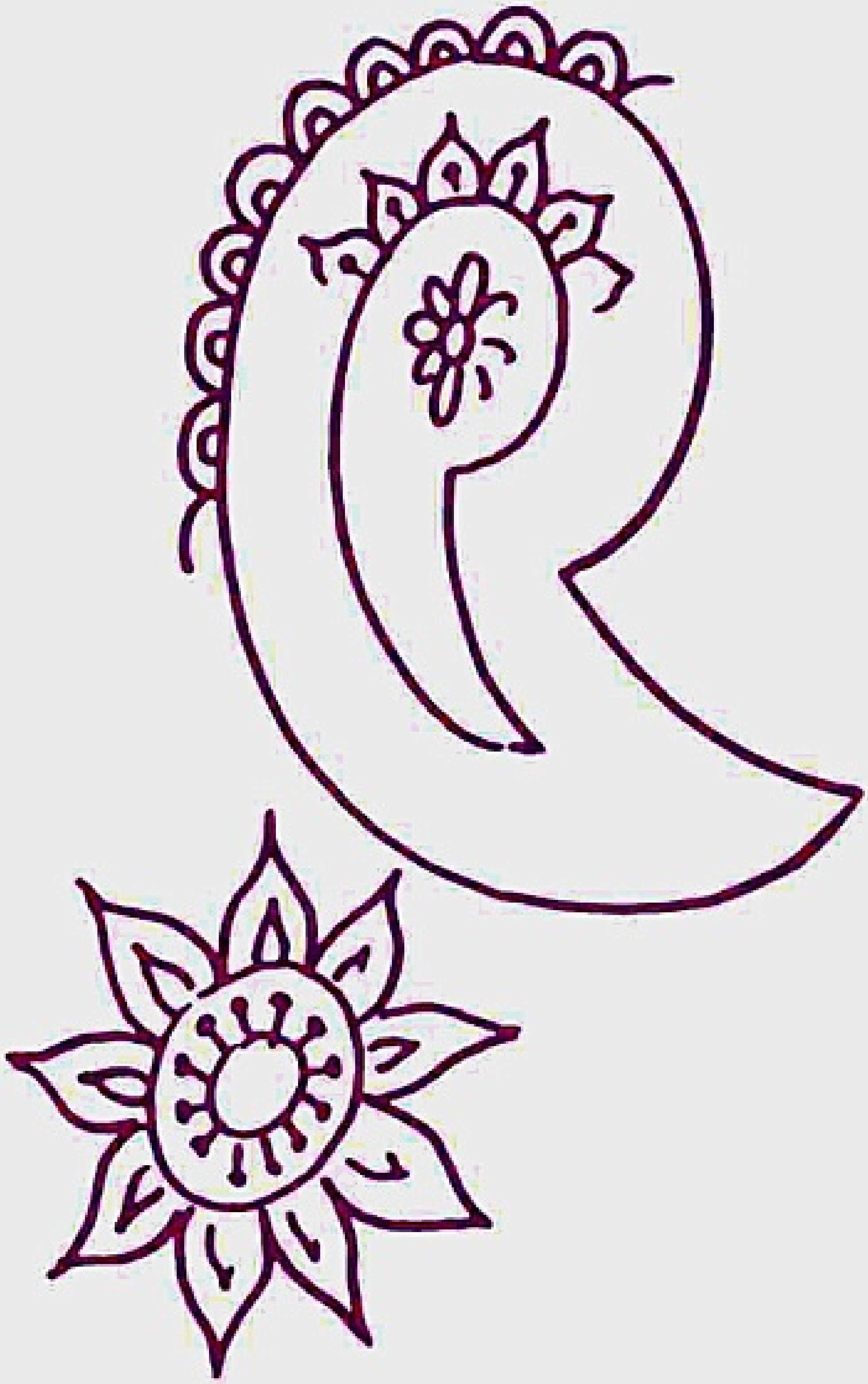




"I decided that if I could paint that flower in a huge scale, you could not ignore its beauty."

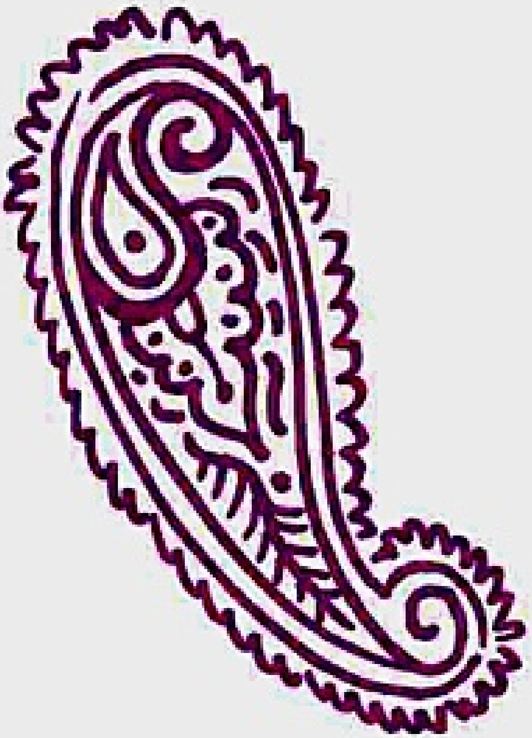
—Georgia O'Keeffe





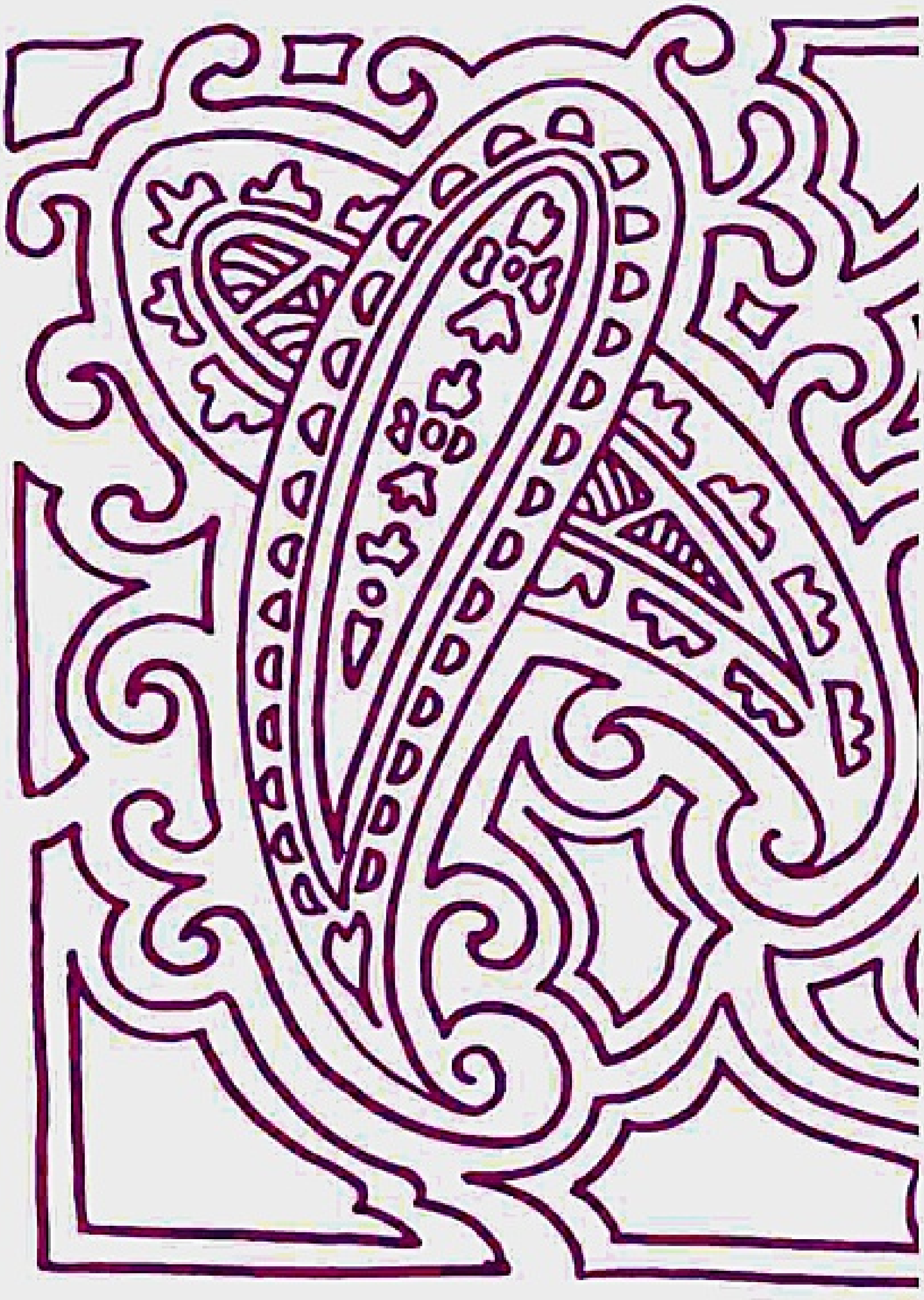
"Pink isn't just a color, it's an attitude!"

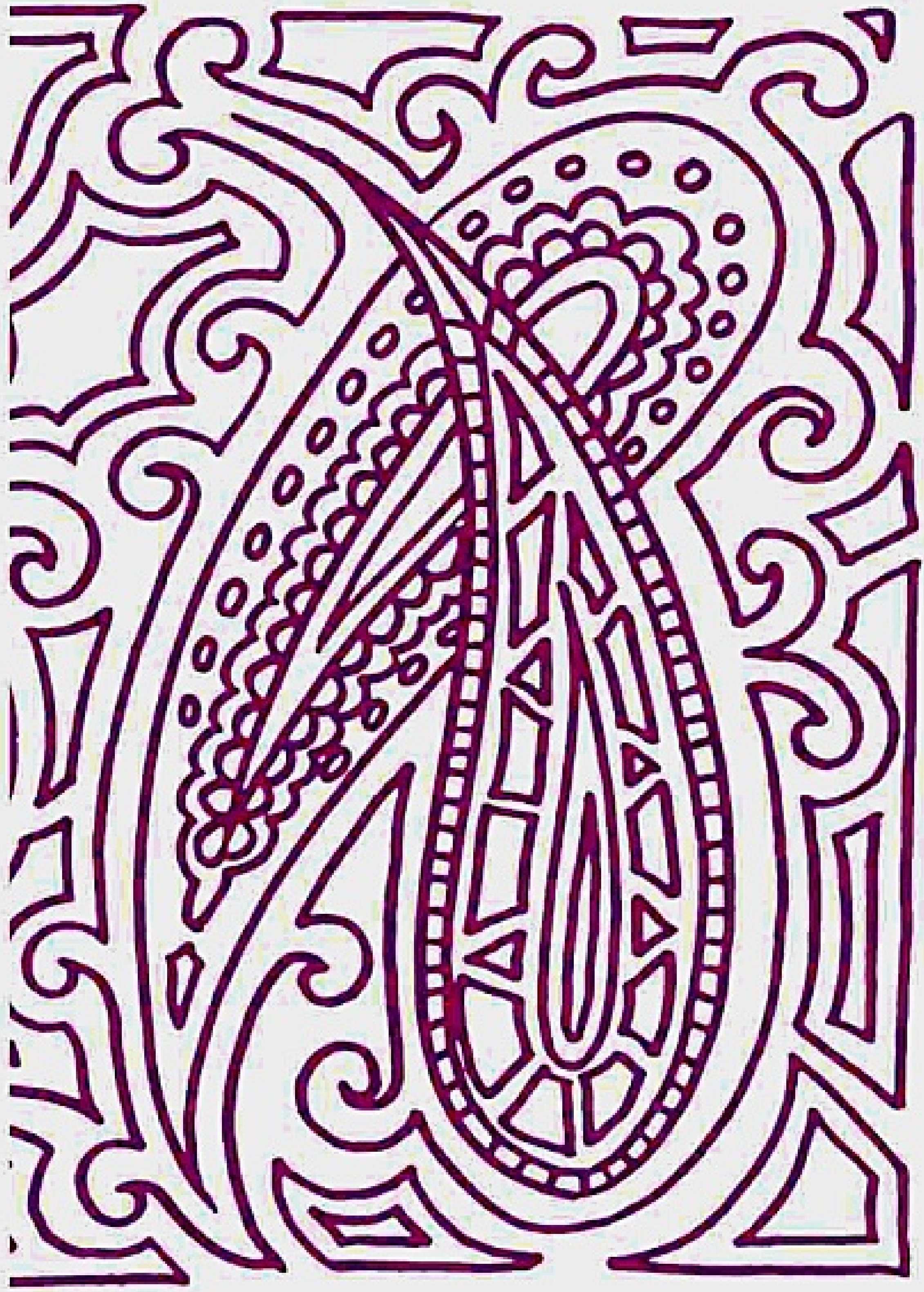
—Miley Cyrus

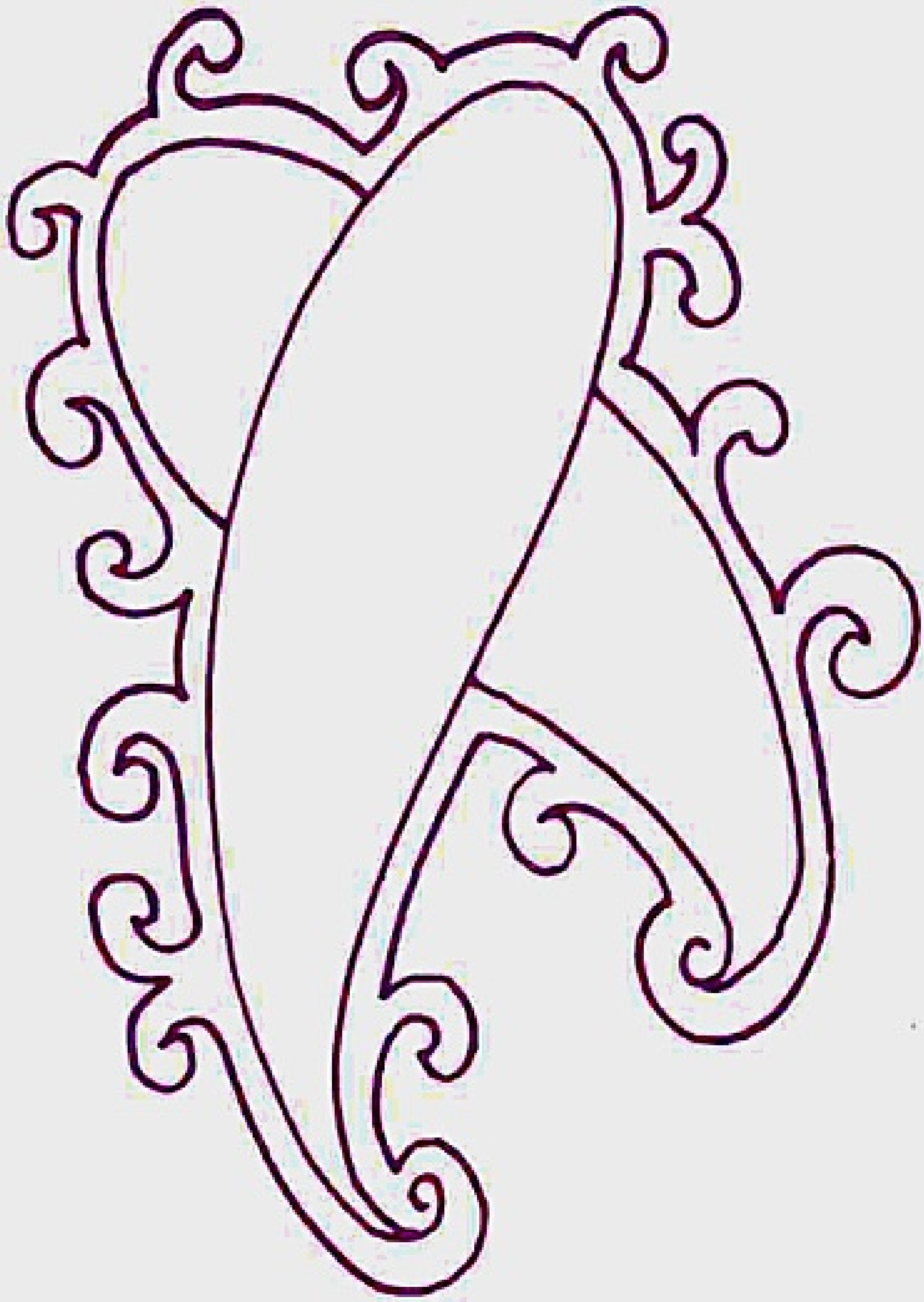


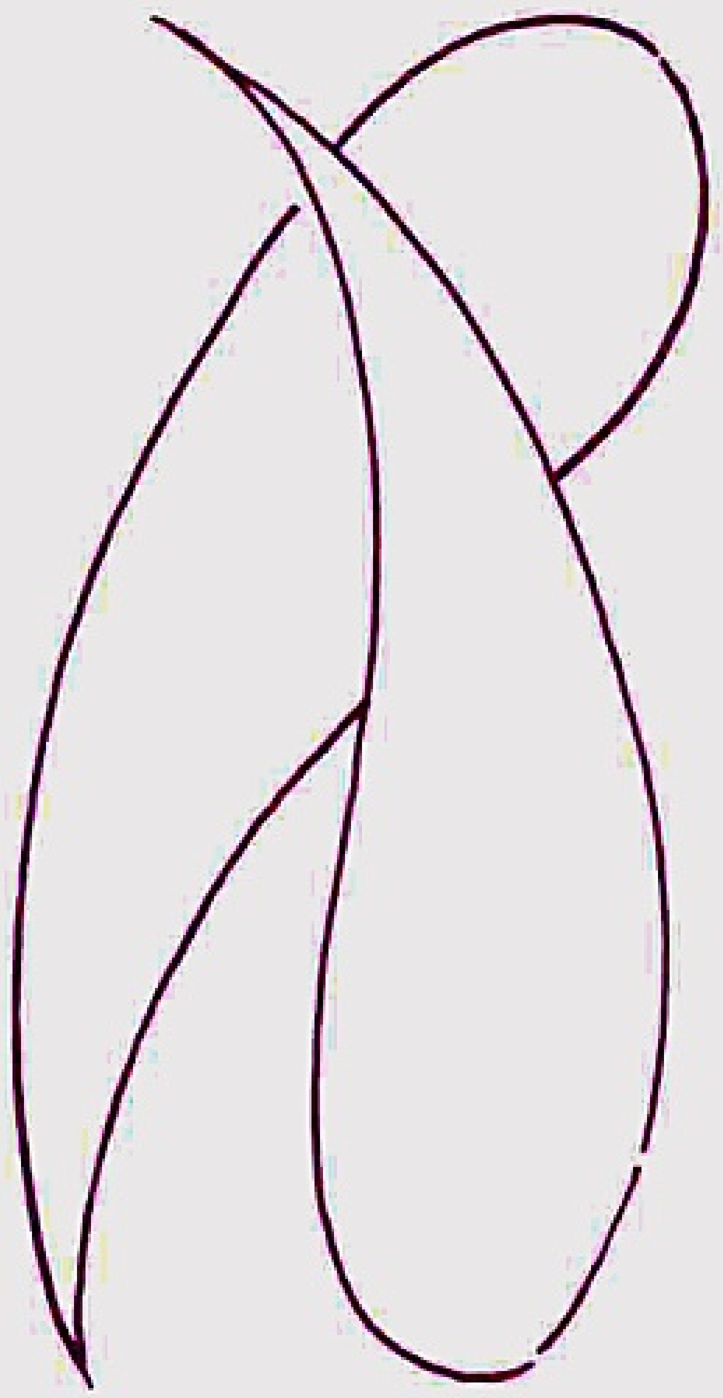
"For the great doesn't happen through impulse alone [but] is a succession of little things that are brought together."

—Vincent van Gogh



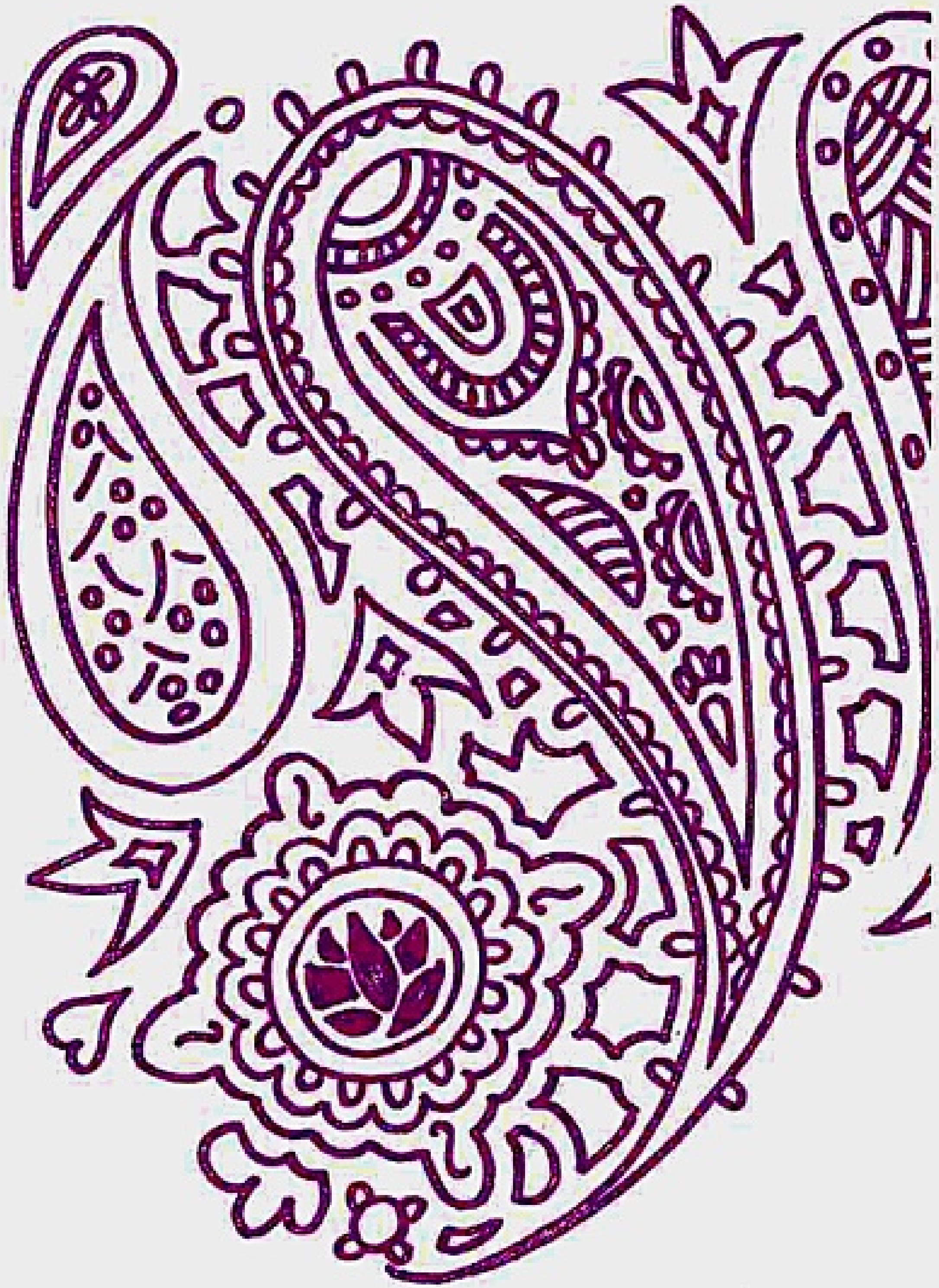


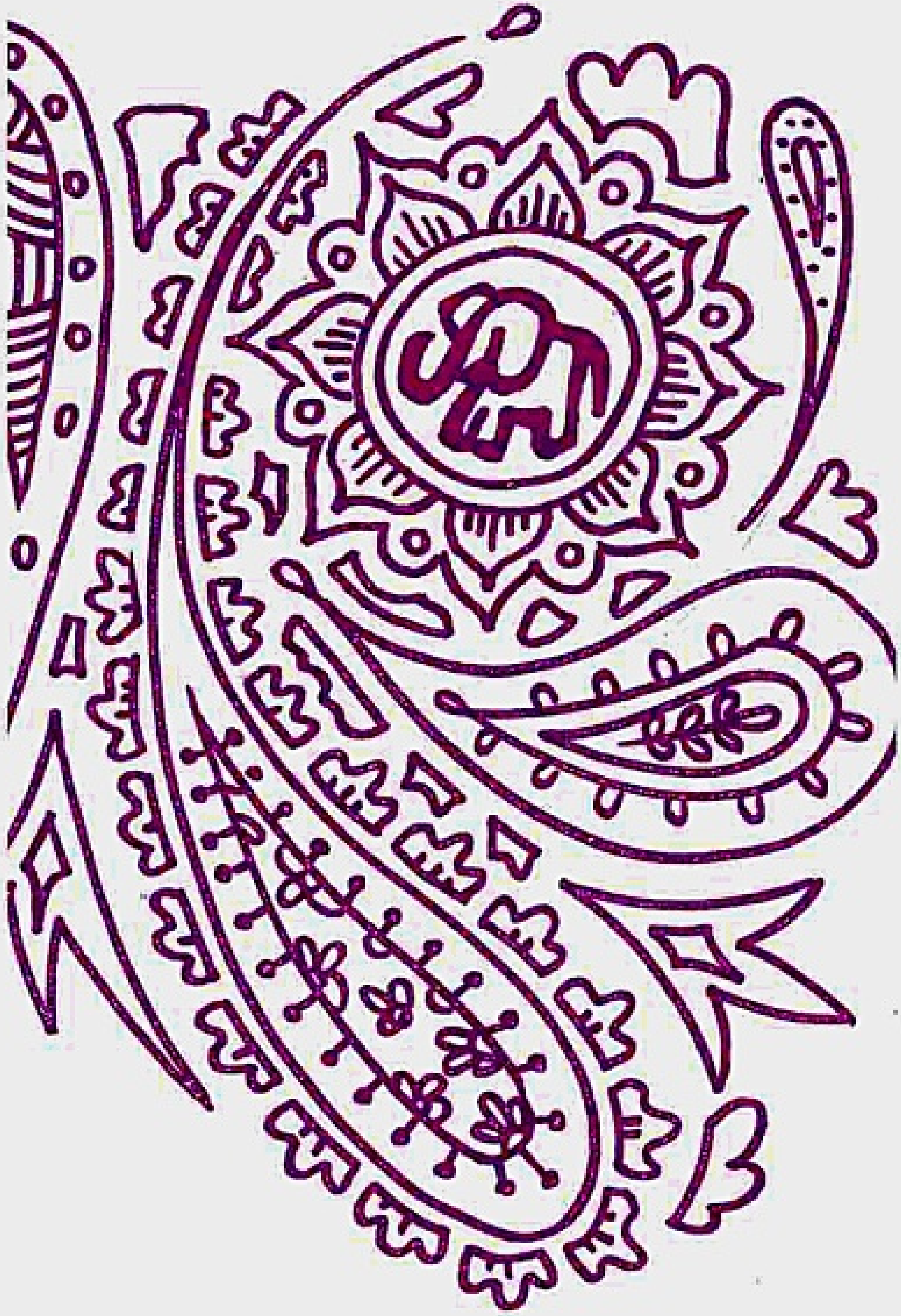


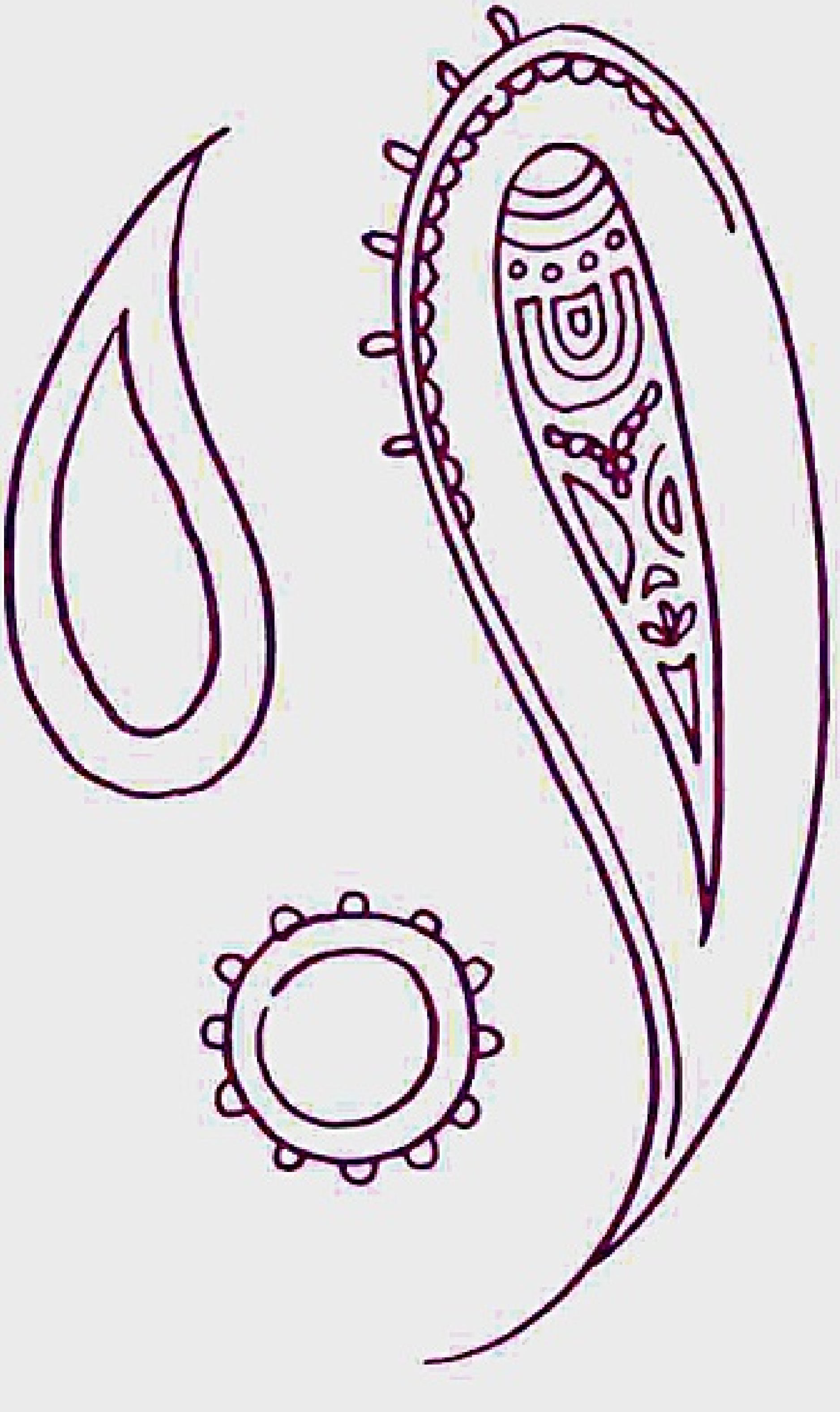


"Isn't life a series of images that change as they repeat themselves?"

—Andy Warhol





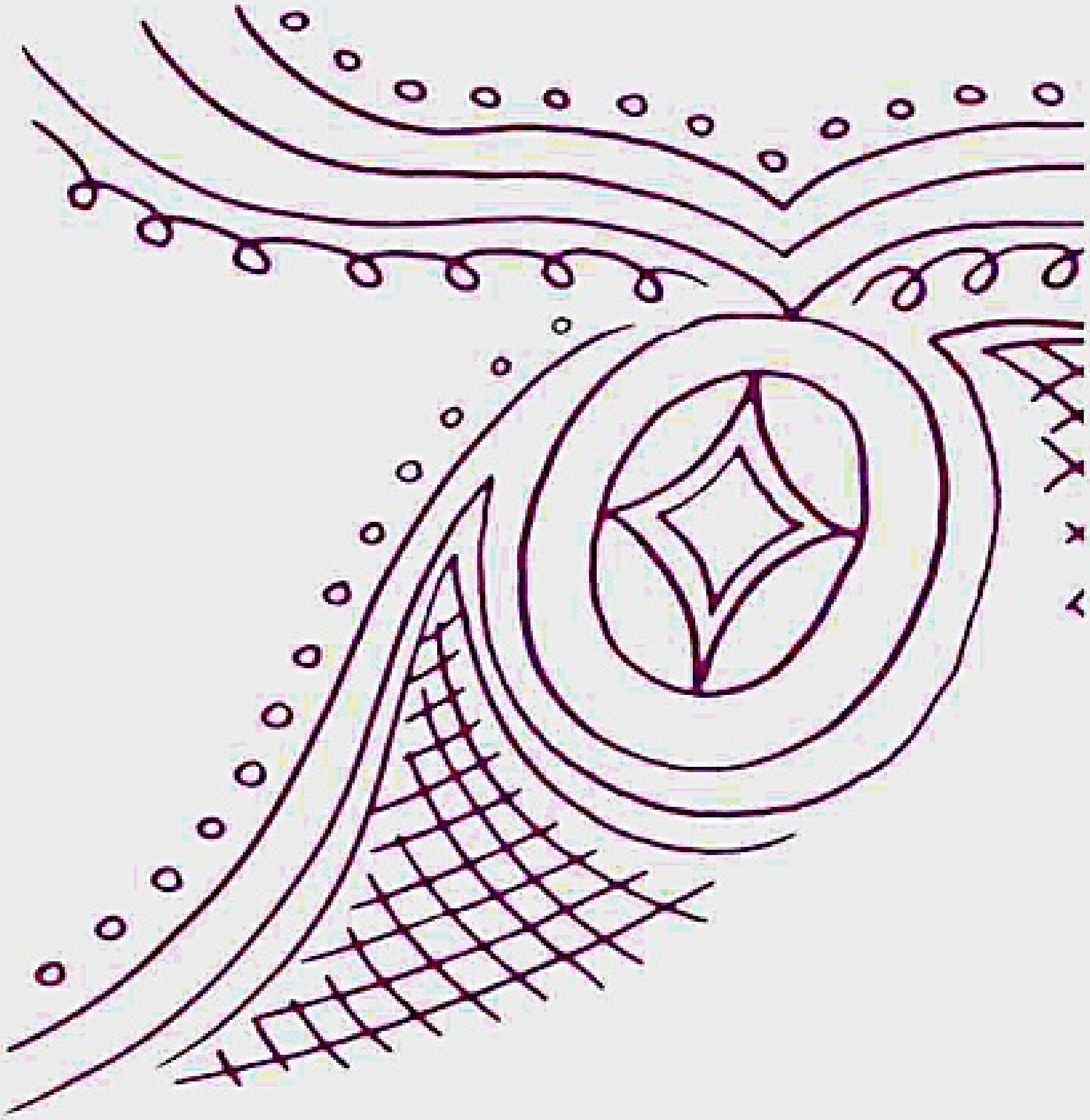


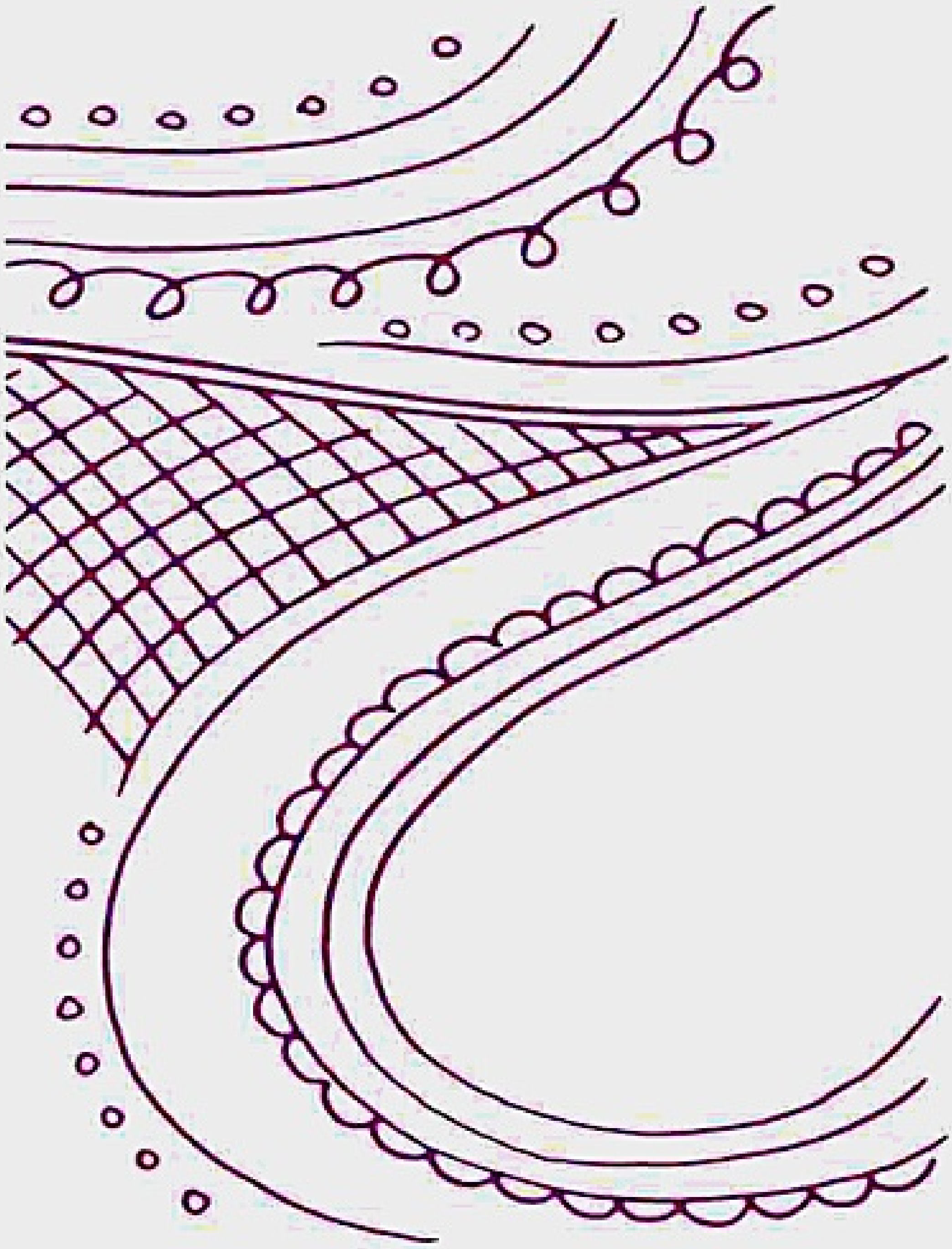
"That's the beautiful thing about being human. Things change."

—Stephenie Meyer, Twilight

"My paintings do not have a center, but depend on the same amount of interest throughout."

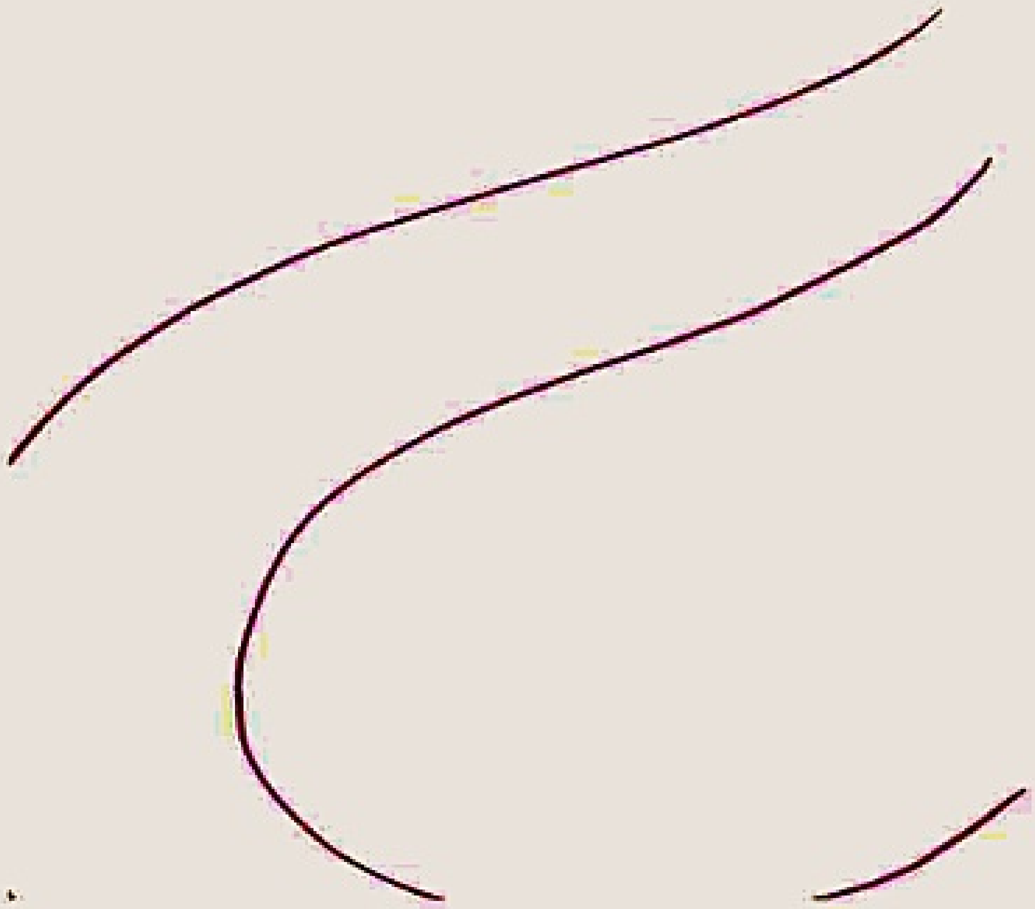
—Jackson Pollock

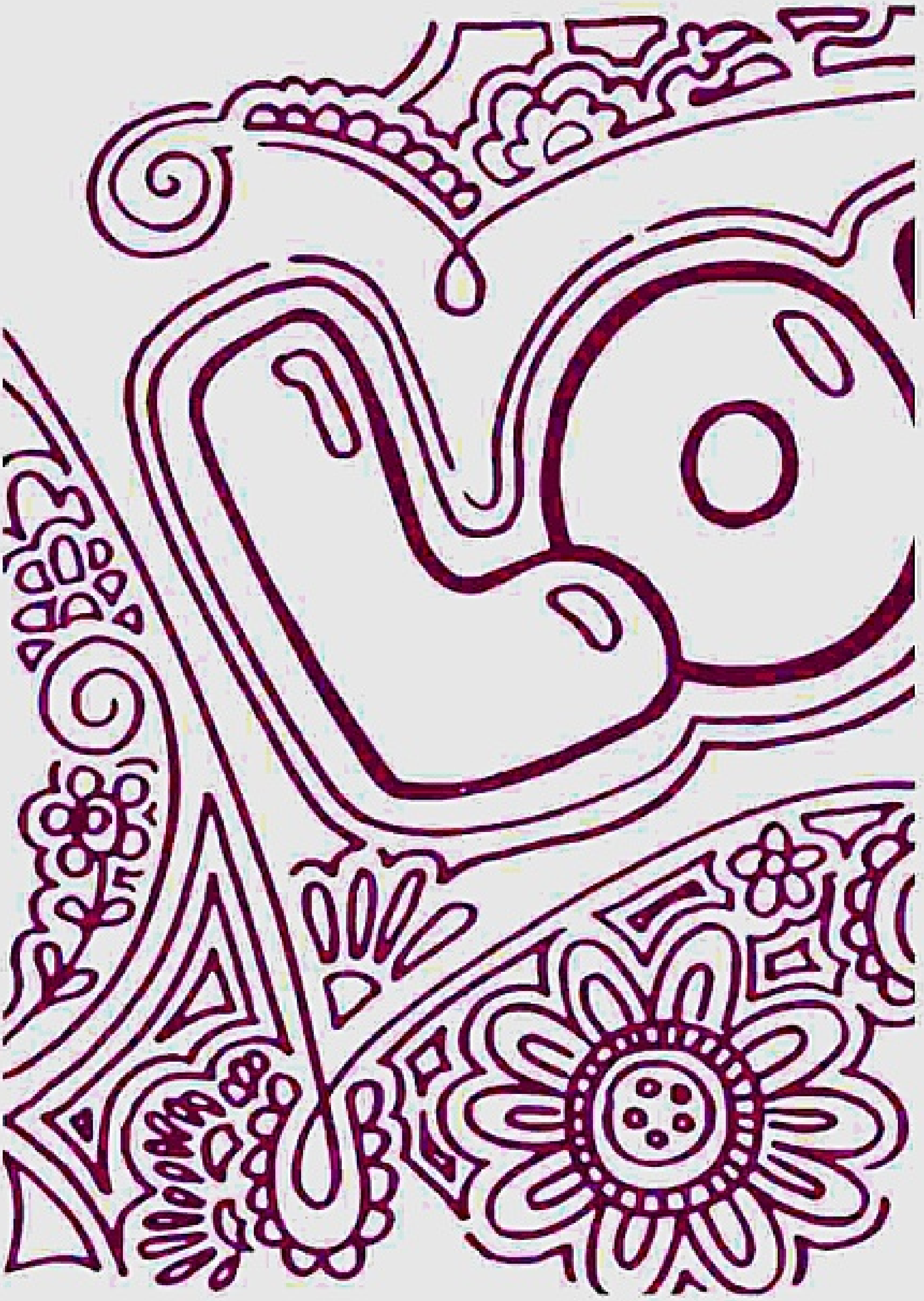




"Two people can look at the same thing and see it differently."

—Justin Bieber





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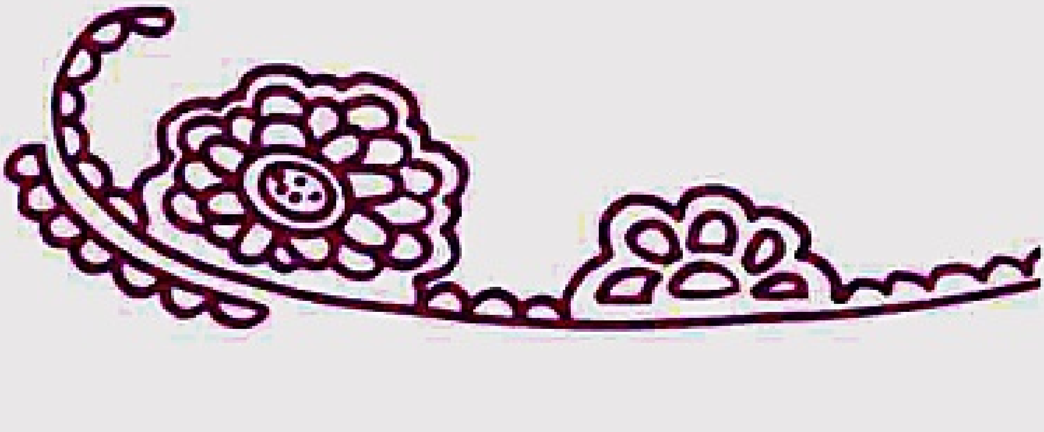
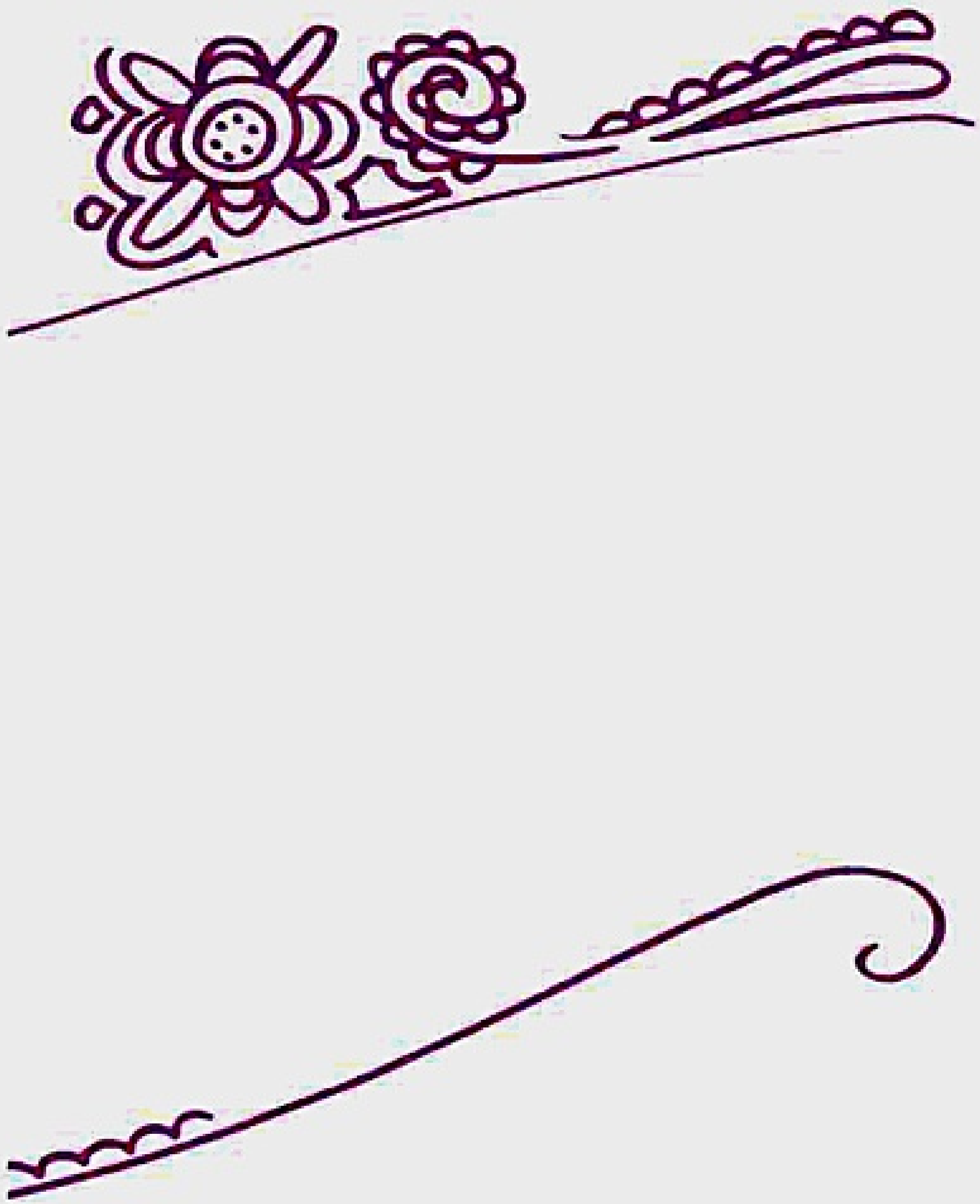
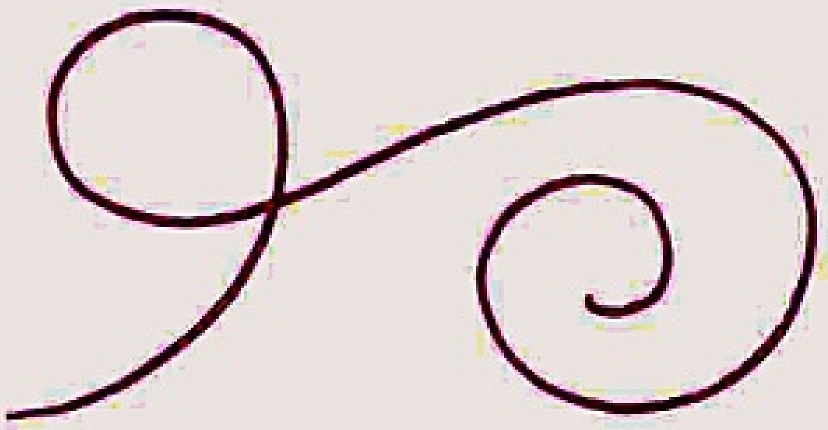
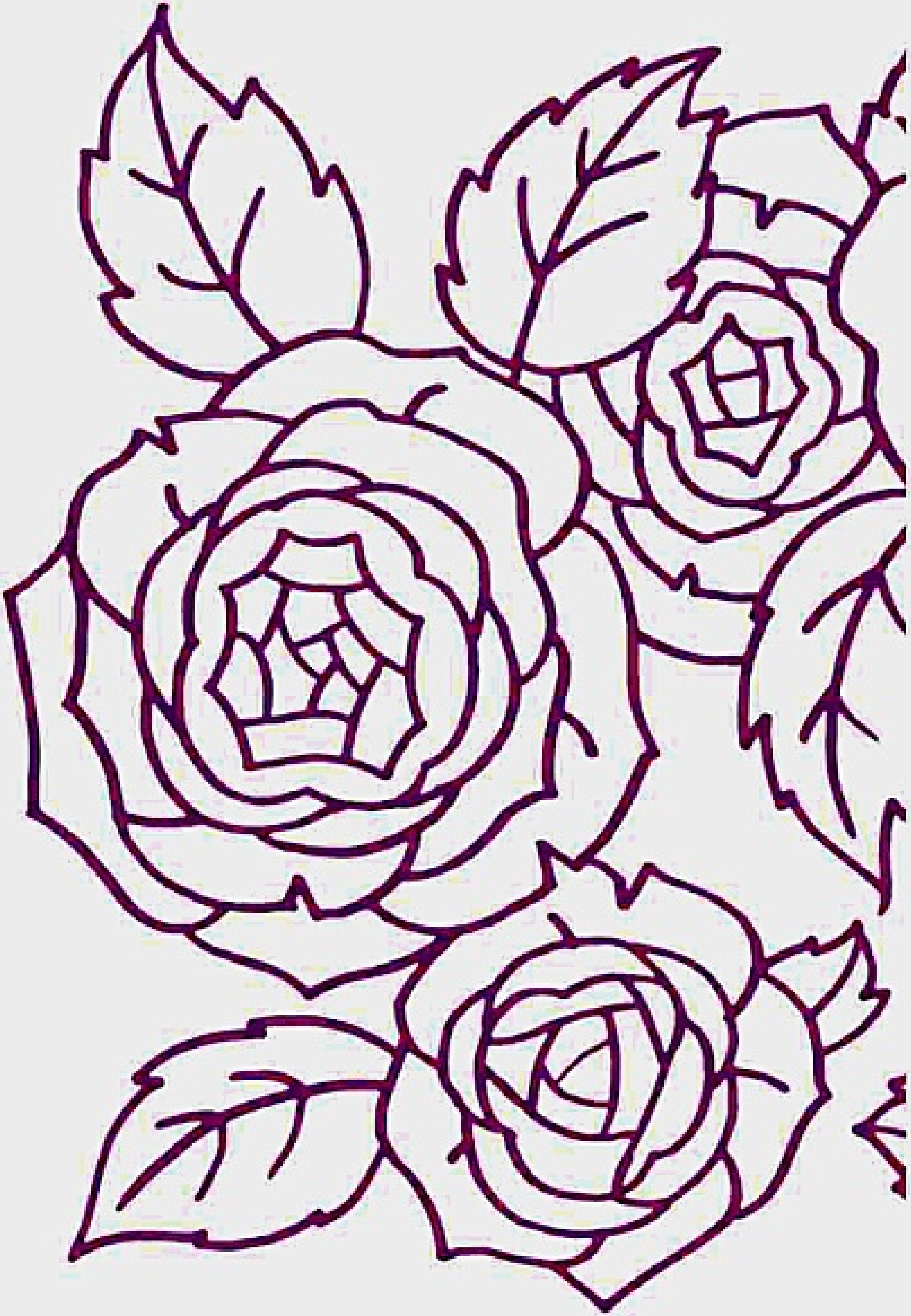


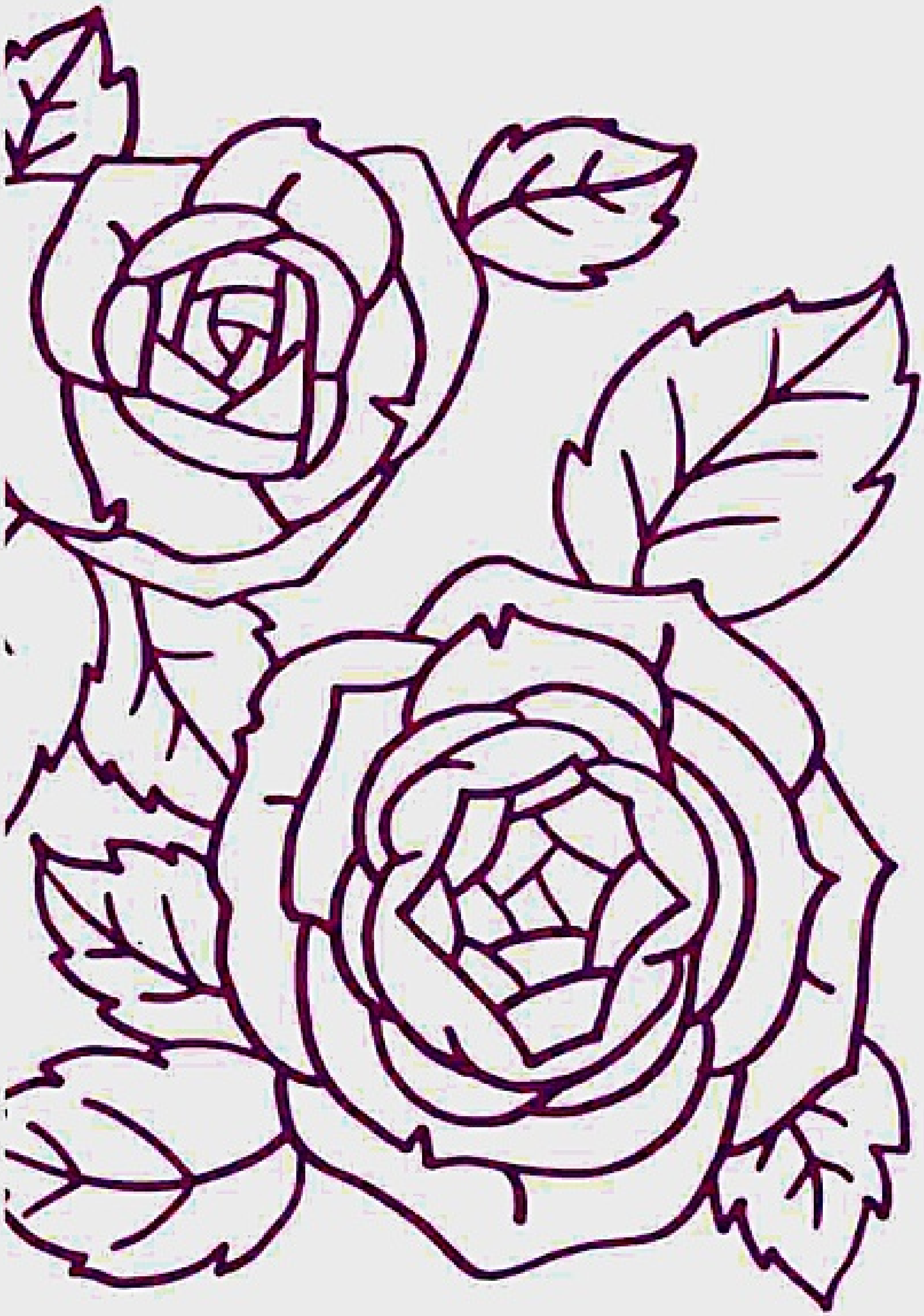




"The letters are mixed up.
U and I should be together."

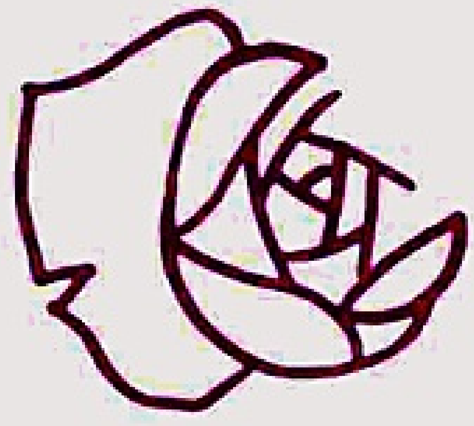
—Jodi Picoult, Salem Falls

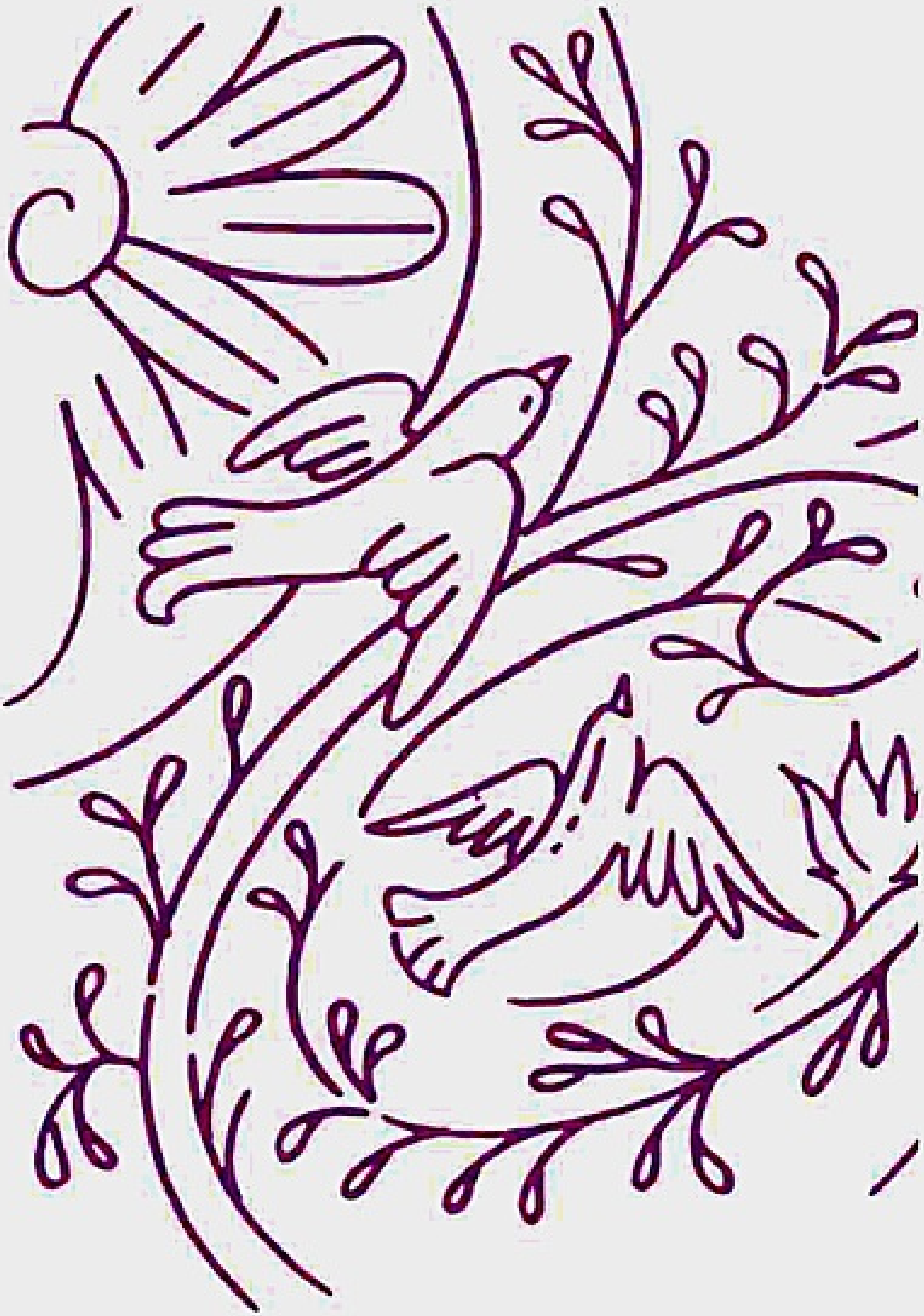


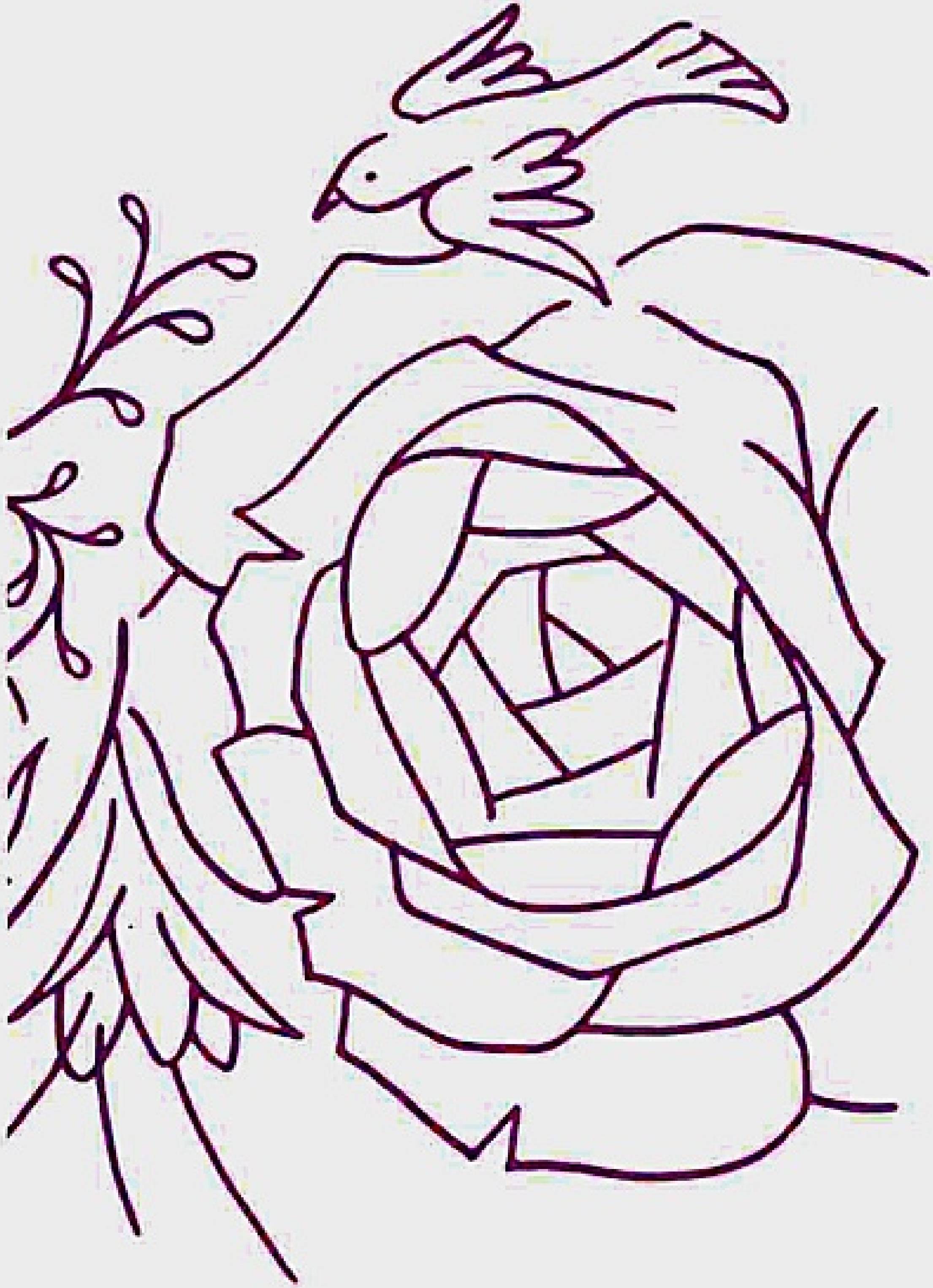


"Earth laughs in flowers."

—Ralph Waldo Emerson







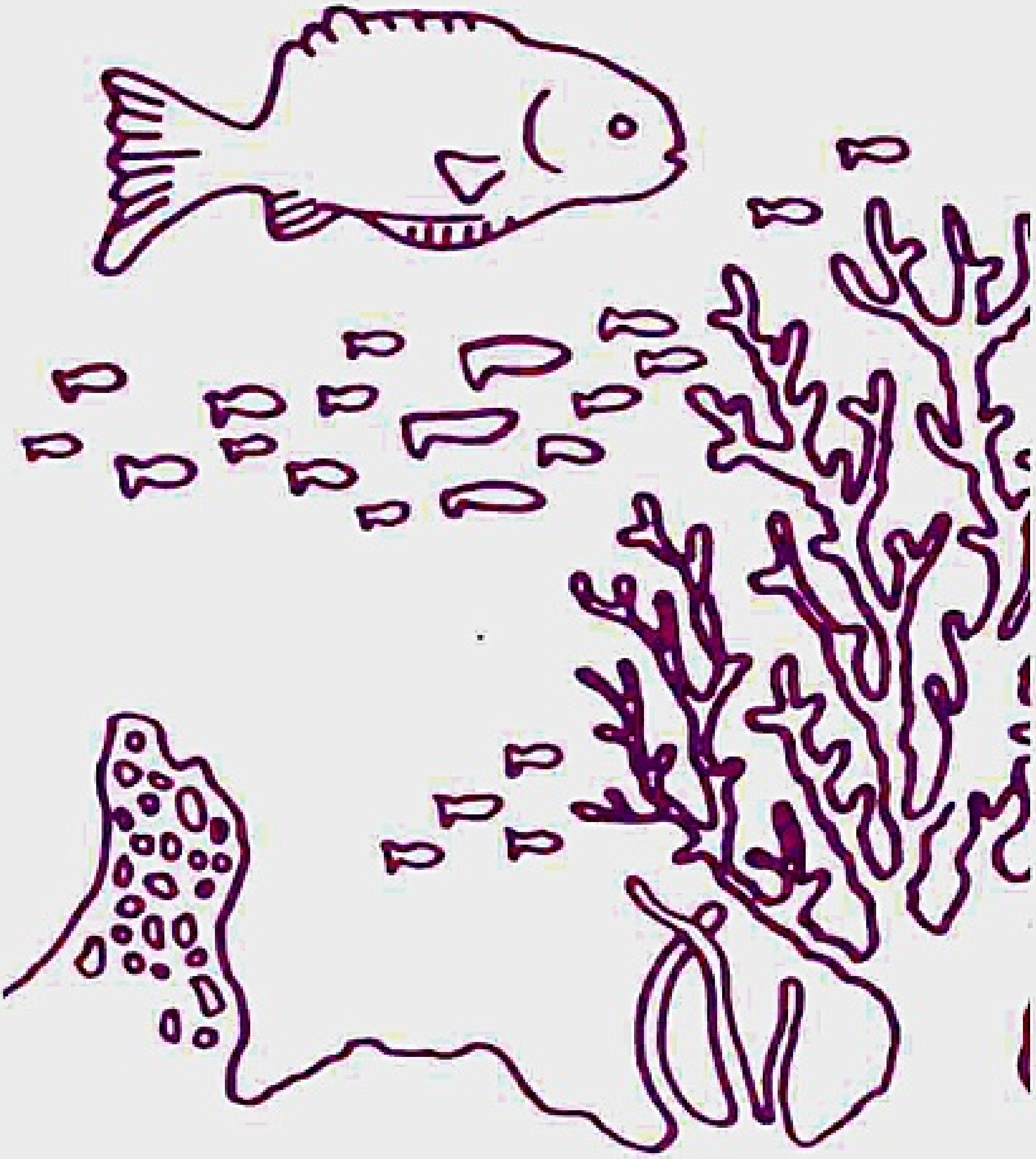
"Colors, like features, follow the changes of the emotions."

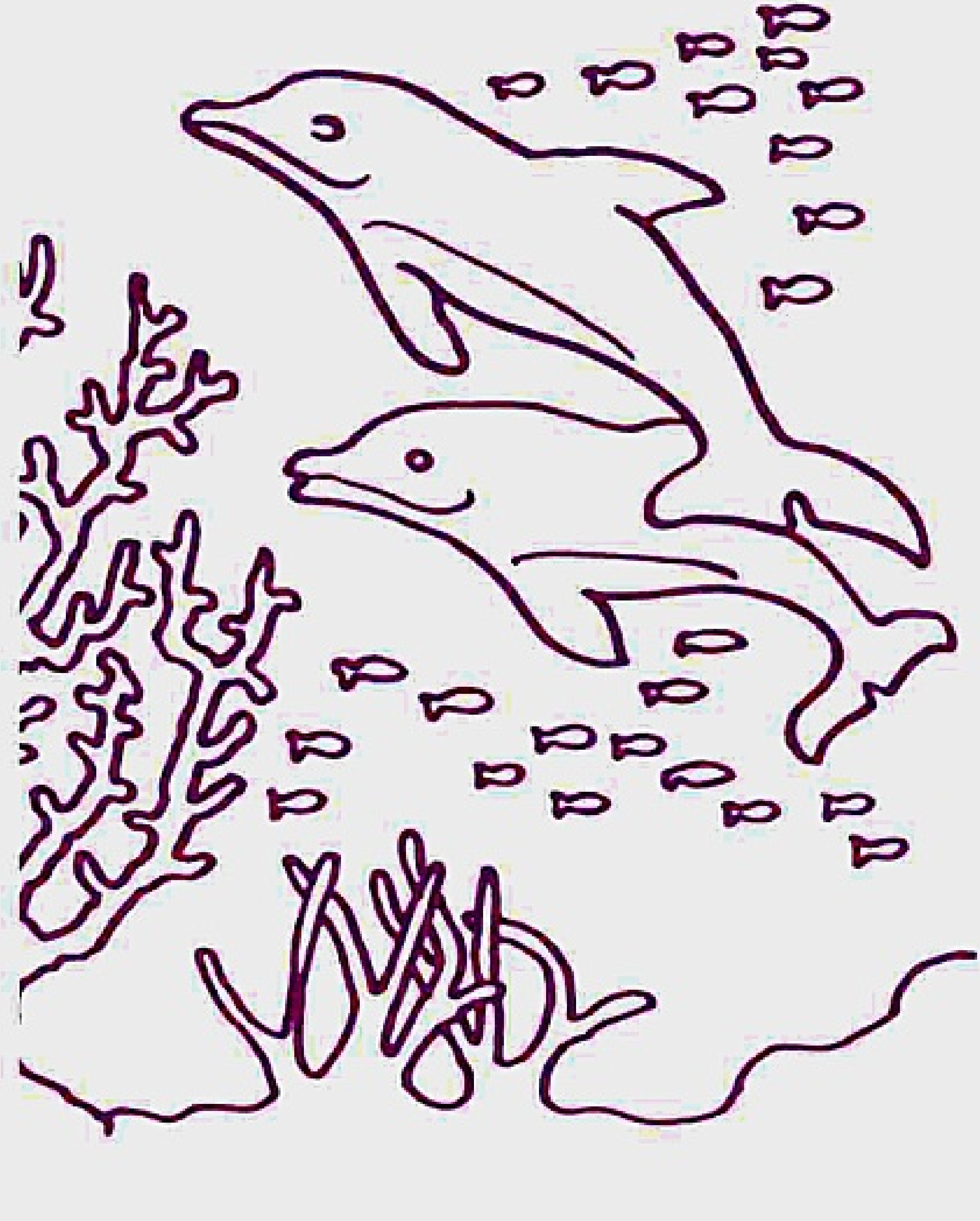
—Pablo Picasso

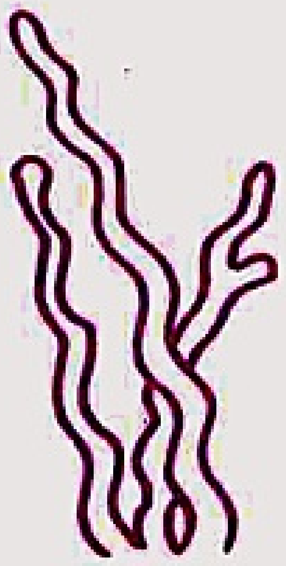
"Life isn't about how to survive the storm,

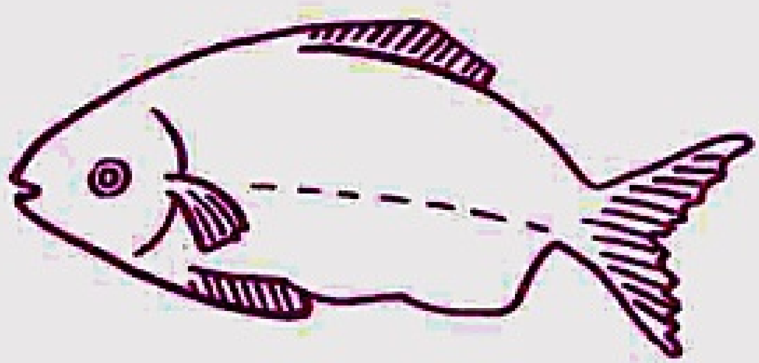
it's about how to dance in the rain."

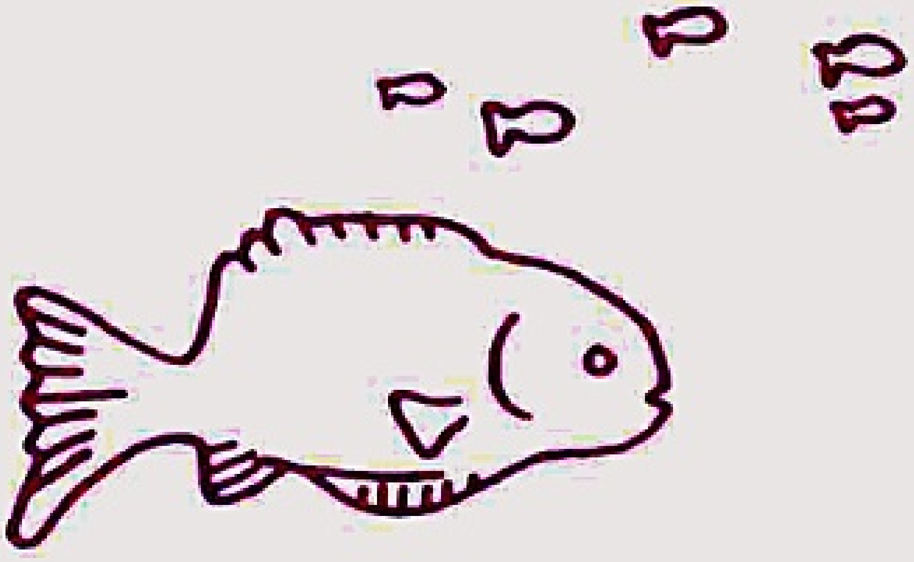
—Taylor Swift

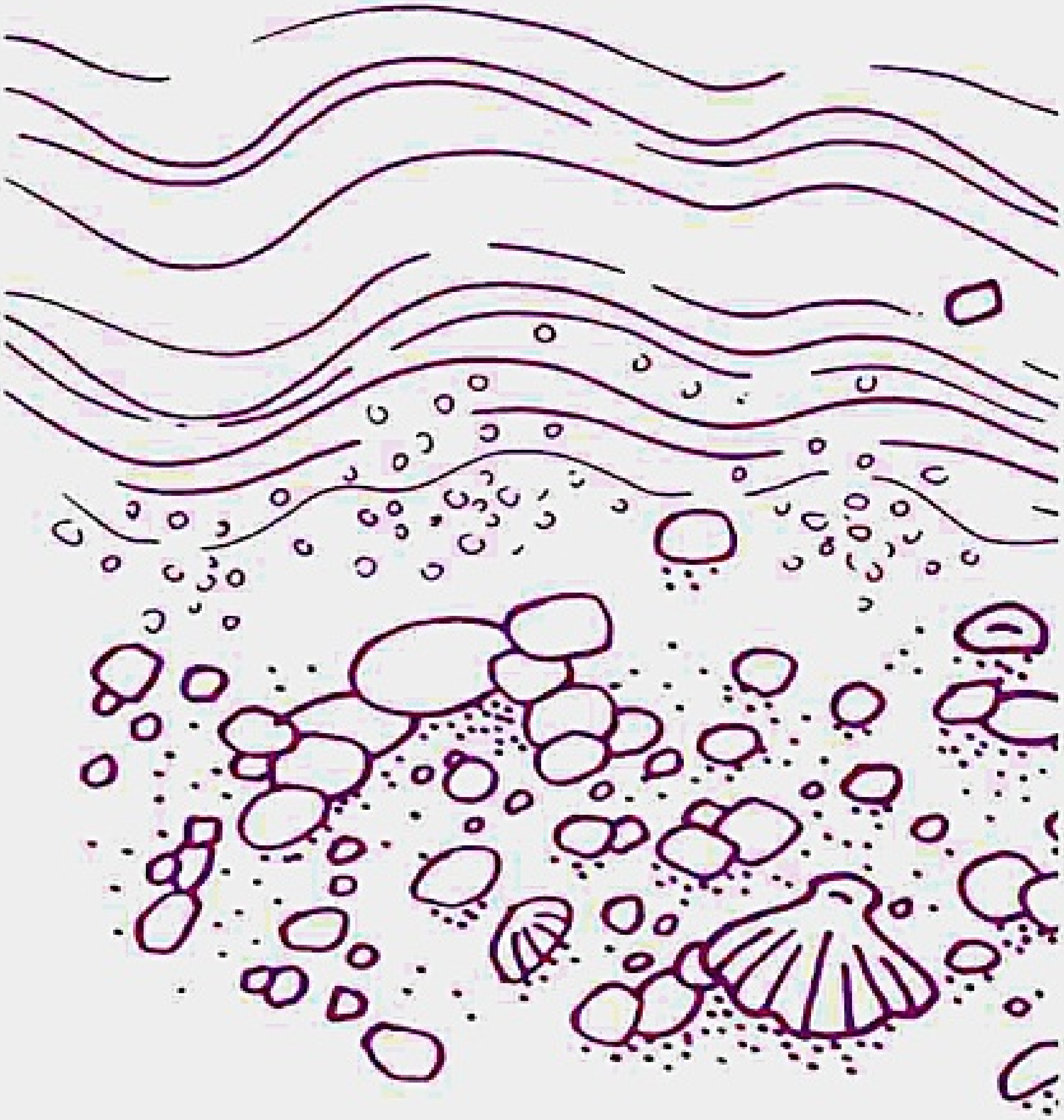


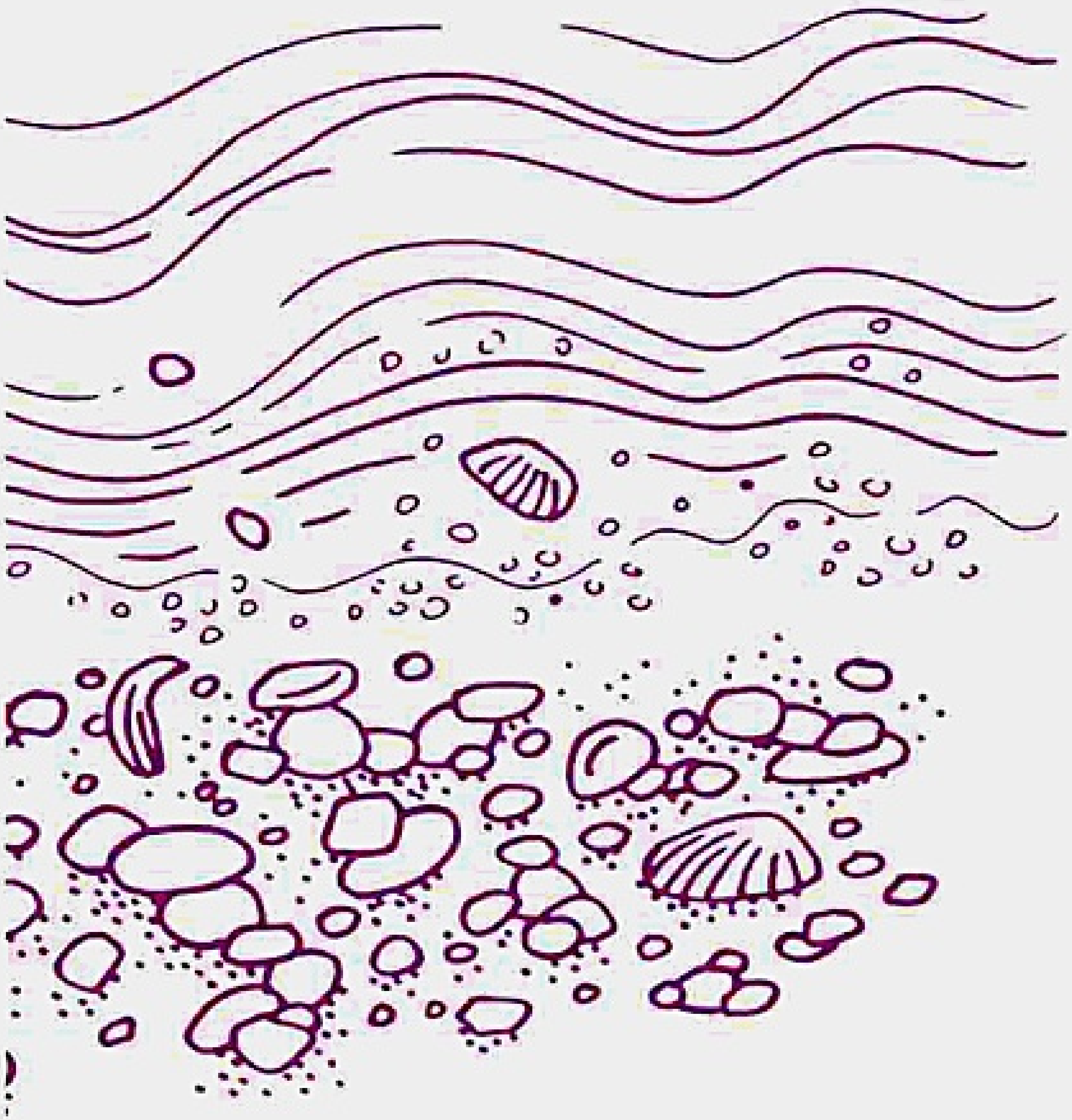






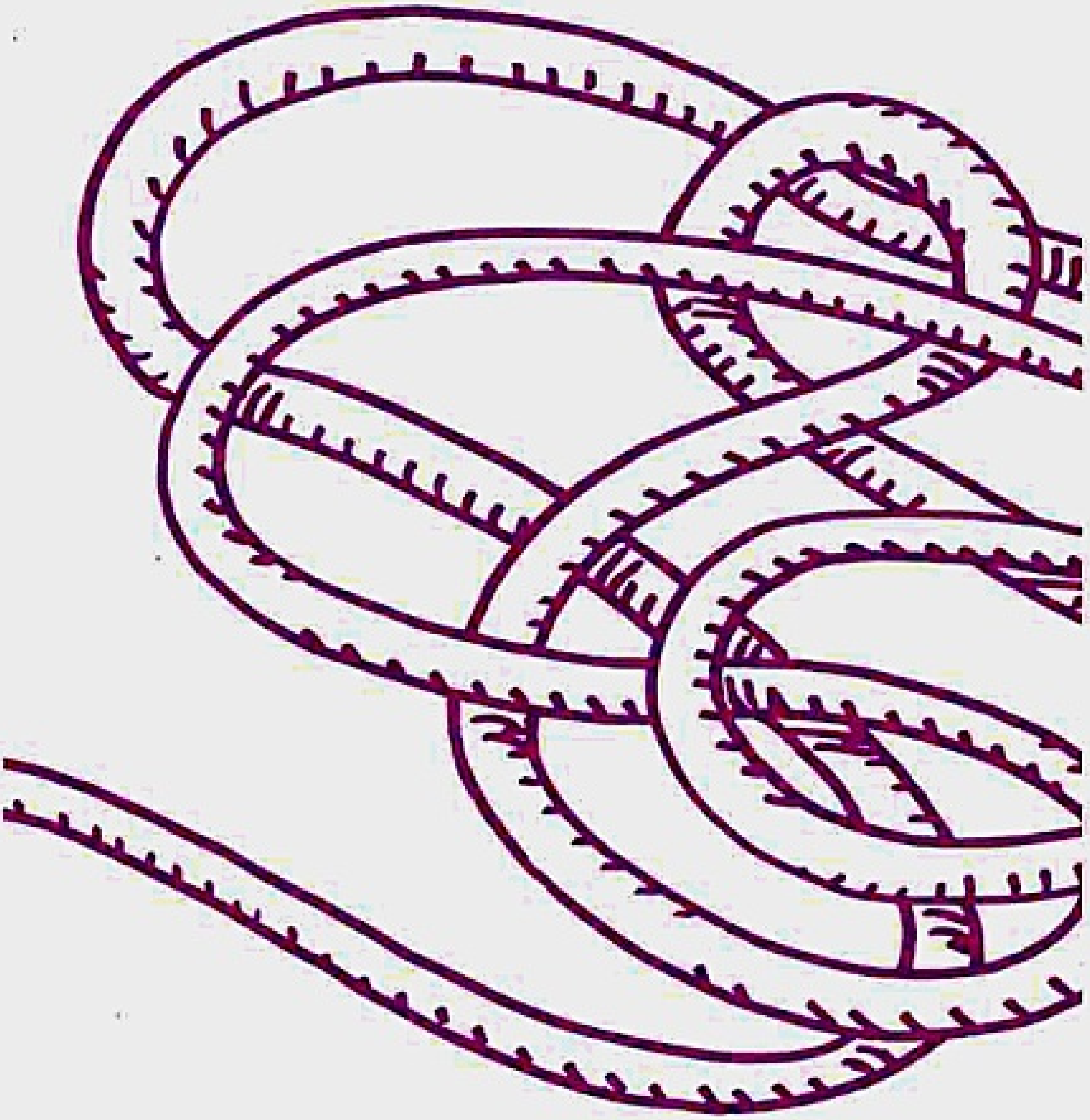


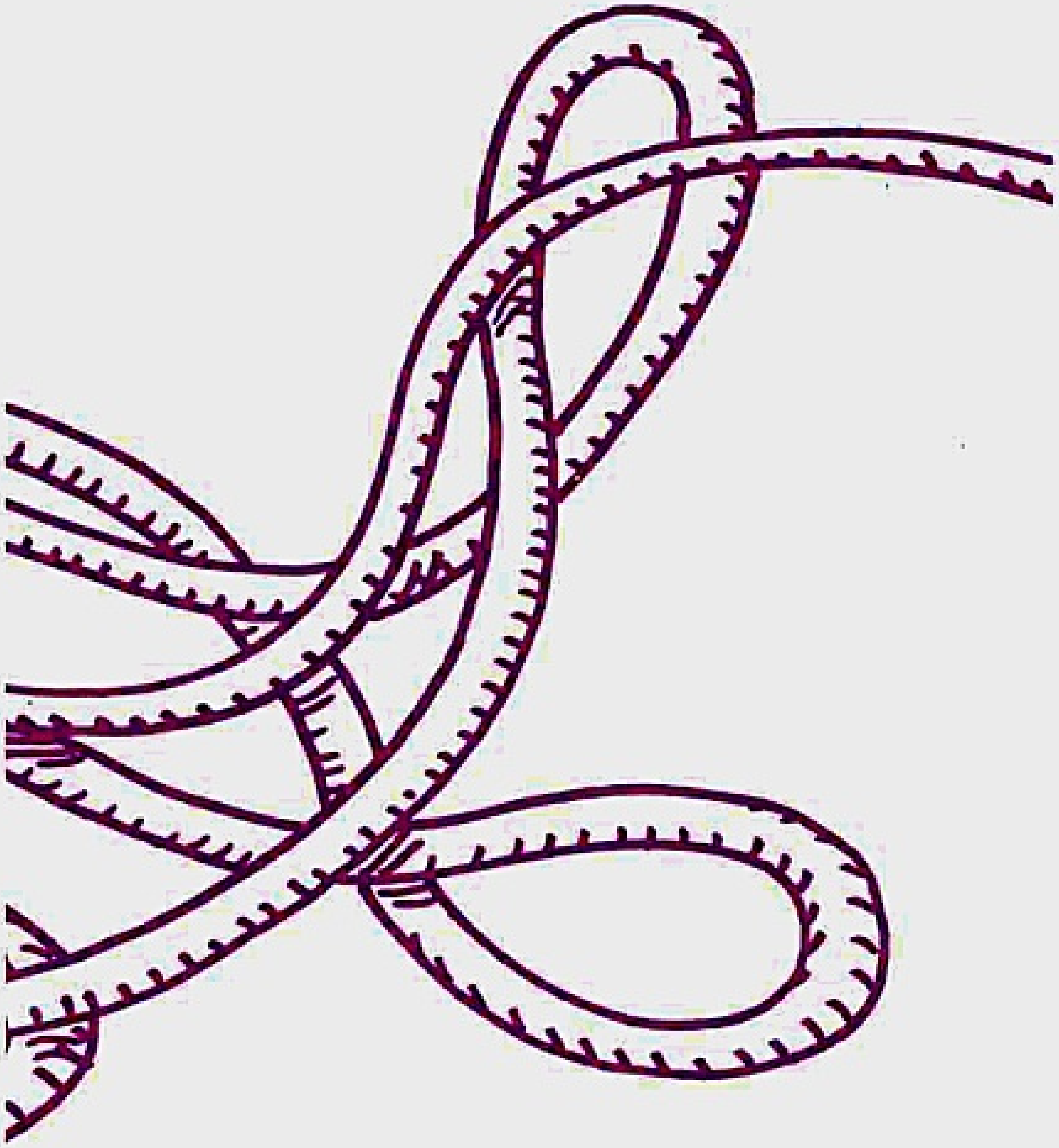


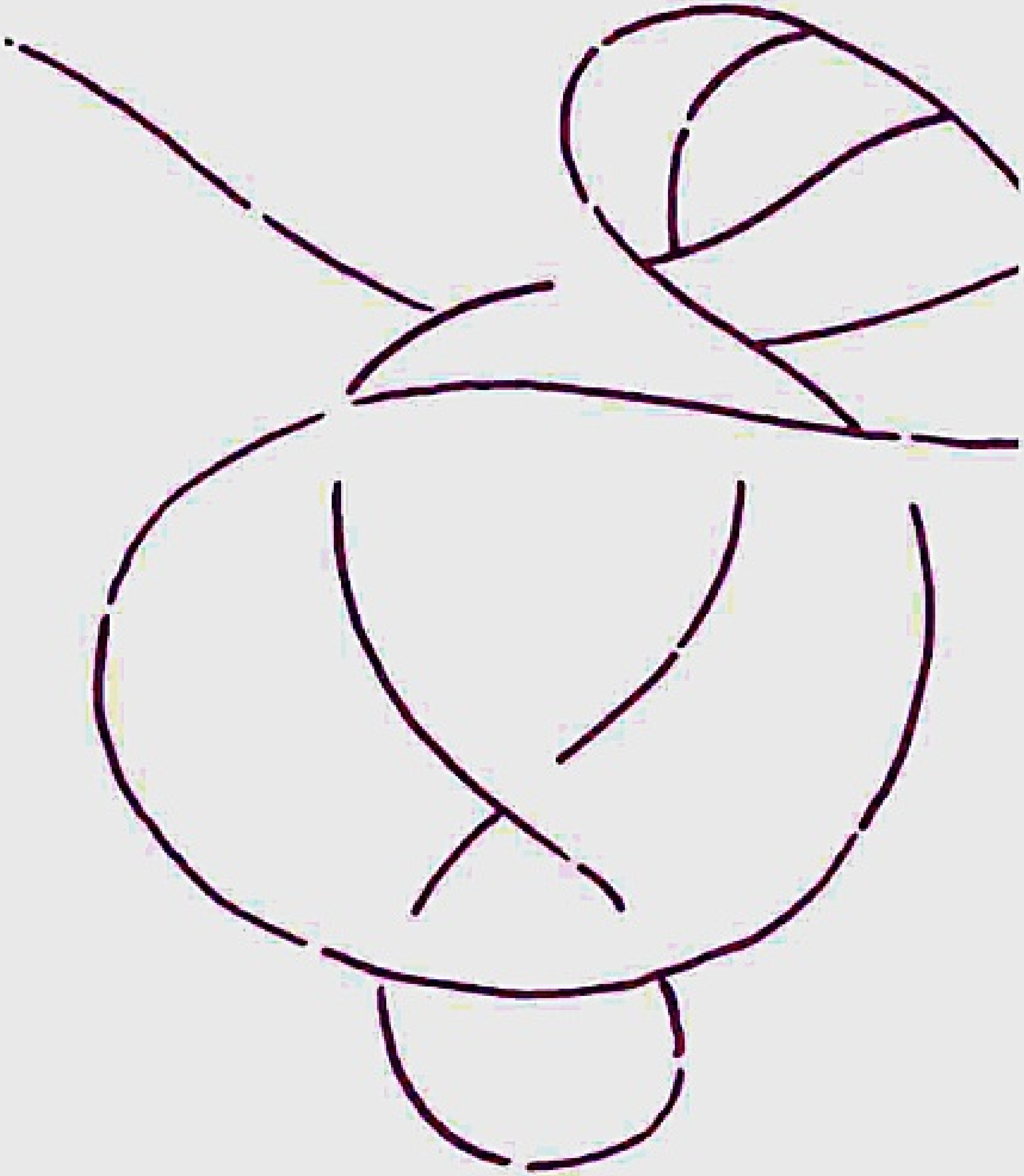


"All colors are the friends of their neighbors and the lovers of their opposites."

—Marc Chagall







"Art is not what you see, but what you make others see."

—Edgar Degas

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EDITOR Linda Falken
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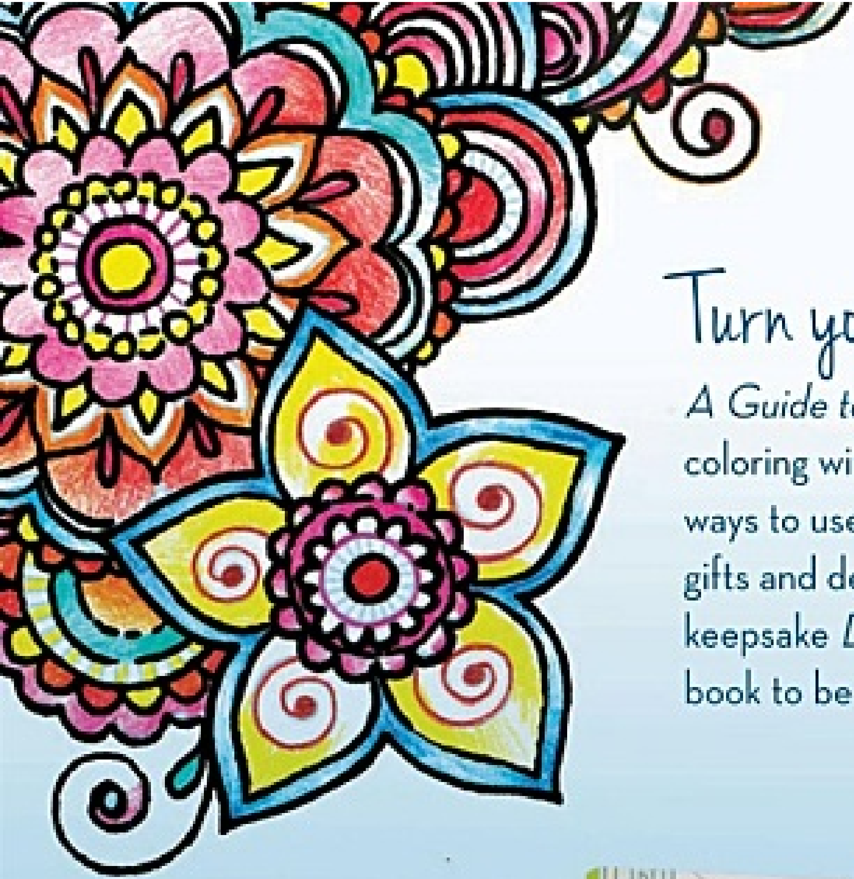

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